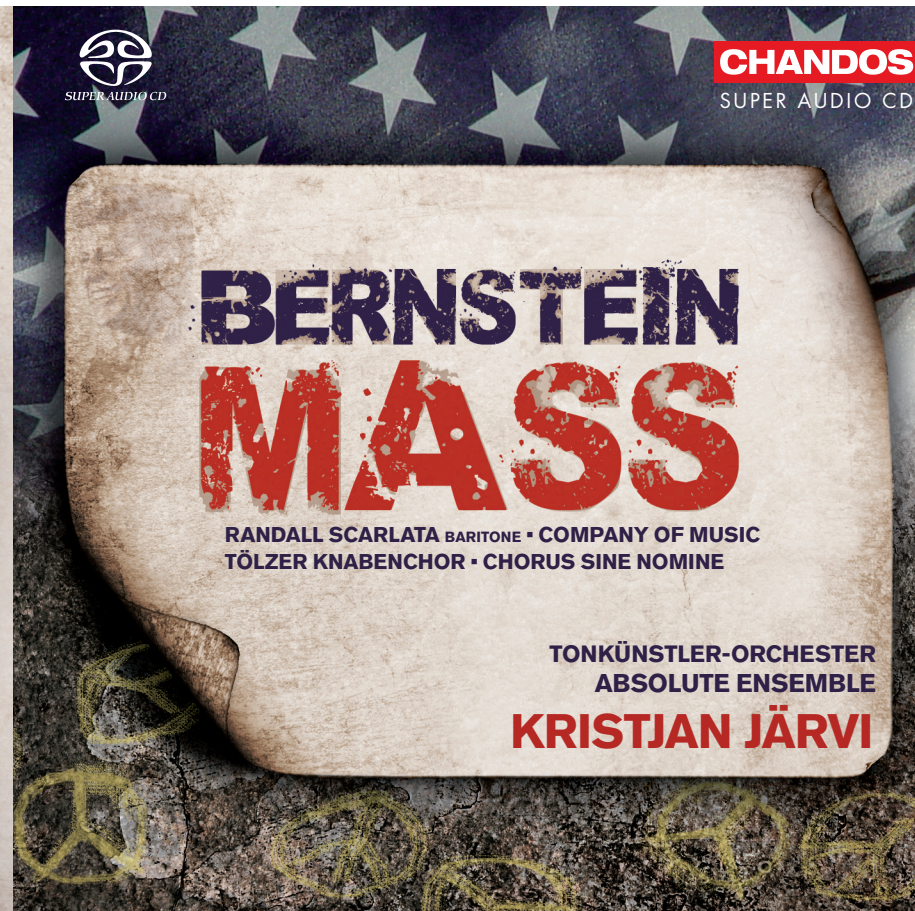




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SUPER AUDIO CD

CHANDOS

SUPER AUDIO CD

BERNSTEIN MASS

RANDALL SCARLATA BARITONE • COMPANY OF MUSIC
TÖLZER KNABENCHOR • CHORUS SINE NOMINE

TONKÜNSTLER-ORCHESTER
ABSOLUTE ENSEMBLE

KRISTJAN JÄRVI



LEONARD BERNSTEIN (1918–1990)

MASS

A Theatre Piece for Singers, Players and Dancers

Text from the Liturgy of the Roman Mass

Additional texts by Stephen Schwartz and Leonard Bernstein

Randall Scarlata baritone (Celebrant)

Company of Music (Street Chorus)

Johannes Hiemetsberger chorus master

Tölzer Knabenchor (Boys' Choir)

Georg Drexel (solo boy soprano)

Gerhard Schmidt-Gaden chorus master

Chorus sine nomine (Chorus)

Johannes Hiemetsberger chorus master

Absolute Ensemble

Tonkünstler-Orchester Niederösterreich

Alexander Gheorghiu concertmaster

Kristjan Järvi

Company of Music

Chorus master Johannes Hiemetsberger

soprano

Barbara Achammer (solo)
Theresa Dlouhy (solo)
Ruth Kraus* (solo)
Claudia Meller
Elisabeth Wimmer

alto

Heidemaria Gruber (solo)
Lenneke Willemsen* (solo)
Susanne Katharina Hell
Birte Dalbauer-Stokkebaek
Maja Wambersky

tenor

Bernd Fröhlich (solo)
Gernot Heinrich (solo)
Bernd Hemedinger (solo)
Reinwald Kranner* (solo)
Dave Moskin* (solo)
Jean-Jacques Rousseau

baritone/bass

André Bauer* (solo)
Günter Haumer (solo)
Jörg Espenkott
Christoph Wiegelbeyer
Clemens Kölbl

*guest artist

Absolute Ensemble

drums/percussion
Damien Bassman

bass guitar
Mat Fieldes

solo violin
Vesselin Gellev

electric keyboard
Matt Herskowitz

trombone
Michael Seltzer

clarinet/saxophone
Michiyo Suzuki



Ursula Pramberger

Company of Music

Tonkünstler-Orchester Niederösterreich

first violin

Alexander Gheorghiu
(concertmaster)
Vahid Khadem-Missagh
(assistant concertmaster)
Elisabeth Fürnschuß
Susanne Masetti
Alfred Falch
Andreas Baksa
Tsuyuko Ichinohe
Dzema Kegl
Gerhard Fechner
Ines Miklin
Libor Meisl
Teodora Sorokow
Isabelle Reinisch
Barbara Puchegger*

second violin

Marie Suchy
Mario Gheorghiu
Rudolf Malina
Jelena Gamarnik
Junko Kanamaru
Liselotte Murawatz
Gerald Hinterndorfer
Judith Steiner
Thomas Hajek
Chih-Yu Ou
Clara Zmrzlik
Mariella Schorn

viola

Gertrude Roszbacher
Martin Fuchs
Maria Luisa Haybäck
Christian Knava
Robert Stiegler
Peter Ritter
Susanne Stockhammer
Stefan Sinko
Andreas Winkler
Odile Skarnes

cello

Orfeo Mandozzi
Georgy Goryunov
Wolfgang Buxbaum
Toshiya Yanagida
Wolfgang Pass
Michael Rachlin
Ursula Erhart
Cecilia Sipos

double-bass

Brigitta Hampel-Proksch
Michael Seifried
Bernhard Binder
Reinhard Hranac
Franz Schaden
Mathias Kawka

flute/piccolo

Sonja Korak
Franz Schmidl

oboe

Barbara Ritter
Johannes Strassl

clarinet

Helmut Wiener
Ewald Wiedner
Stefan Vohla

saxophone

Horst Hausleitner*
Stefan Öllerer*

bassoon

Christian Karácsonyi
Tanja Bruncic

horn

Reinhard Wagner
Jan Jankovič
Hermann Ebner
Michel Gasciarino
Franz Pickl

trumpet

Josef Bammer
Thomas Lachtner
Helmut Demmer
Rudolf Korp

trombone

Erik Hainzl
Wolfgang Gastager

tuba

Michael Pircher

harp

Anna Verkholantseva*

timpani

Erwin Falk

percussion

Gerald Fromme*
Josef Gumpinger*
Berndt Thurner*
Jürgen Barth*
Manuel Hofstätter*
Manfred Kossich

drumset

Walter Schiefer

electric guitar

Goran Mikulec*
Edi Köhldorfer*

electric keyboard

Erwin Schmidt*

organ

Wolfgang Kogert*
Anna Sushon*

*guest artist

Mass

COMPACT DISC ONE

I. Devotions before Mass

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| [1] 1. Antiphon: Kyrie eleison (Pre-recorded Tape No. 1)
Jennifer O'Loughlin (high soprano), Günter Haumer (bass),
Barbara Achammer (second soprano), Heidemaria Gruber (alto),
Gernot Heinrich (tenor), Günter Haumer (baritone) | 7:41
1:57 | p. 49 |

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| [2] 2. Hymn and Psalm: 'A Simple Song'
Randall Scarlata (Celebrant), Sonja Korak (flute solo) | 4:33 | p. 49 |
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| [3] 3. Responsory: Alleluia (Pre-recorded Tape No. 2)
Barbara Achammer (soprano 1), Heidemaria Gruber (soprano 2),
Susanne Hell (alto), Bernd Hemedinger (tenor),
Bernd Fröhlich (baritone), Günter Haumer (bass) | 1:10 | p. 50 |
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II. First Introit (Rondo)

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| [4] 1. Prefatory Prayers
Company of Music (Street Chorus), Barbara Achammer ,
Heidemaria Gruber (soprano solos), Ruth Kraus (solo soprano),
Randall Scarlata (Celebrant), Georg Drexel (solo boy soprano),
Tölzer Knabenchor (Boys' Choir) | 5:35
4:58 | p. 50 |
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| [5] 2. Thrice-Triple Canon: Dominus vobiscum
Randall Scarlata (Celebrant), Tölzer Knabenchor (Boys' Choir),
Company of Music (Street Chorus) | 0:37 | p. 51 |
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III. Second Introit

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| [6] 1. In nomine Patris (Pre-recorded Tape No. 3)
Members of Tölzer Knabenchor , Chorus sine nomine (Chorus),
Randall Scarlata (Celebrant), Reinhard Wagner (horn) | 4:14
1:51 | p. 51 |
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| [7] 2. Prayer for the Congregation (Chorale: 'Almighty Father')
Tölzer Knabenchor (Boys' Choir), Chorus sine nomine (Chorus) | 1:30 | p. 52 |
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| [8] 3. Epiphany (Pre-recorded Tape No. 4)
Barbara Ritter (oboe solo), Randall Scarlata (Celebrant) | 0:52 | p. 52 |
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IV. Confession

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| [9] 1. Confiteor
Chorus sine nomine (Chorus) | 8:29
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| [10] 2. Trope: 'I Don't Know'
Reinwald Kranner (first rock singer and descant),
Dave Moskin (second rock singer) | 1:29 | p. 52 |
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| [11] 3. Trope: 'Easy'
André Bauer (first blues singer), Dave Moskin (second rock singer),
Lenneke Willemssen (second blues singer), Bernd Fröhlich (third rock singer),
André Bauer (third blues singer), Reinwald Kranner (first rock singer and descant),
Randall Scarlata (Celebrant), Chorus sine nomine (Chorus) | 4:59 | p. 53 |
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V. Meditation No. 1

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| [12] Alexander Gheorghiu , Vahid Khadem-Missagh (violin solos) | 5:23 | p. 55 |
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VI. Gloria	6:42	
[13] 1. Gloria tibi Randall Scarlata (Celebrant), Tölzer Knabenchor (Boys' Choir)	1:35	p. 55
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[15] 3. Trope: 'Half of the People' Company of Music (Street Chorus), Chorus sine nomine (Chorus)	1:01	p. 55
[16] 4. Trope: 'Thank You' Ruth Kraus (soprano solo), Company of Music (Street Chorus)	2:49	p. 56
[17] VII. Meditation No. 2 Orfeo Mandozzi (cello solo)	4:07	p. 56
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COMPACT DISC TWO		
[1] VIII. Epistle: 'The Word of the Lord' Randall Scarlata (Celebrant), Bernd Fröhlich (voice 1), Kristjan Järvi (voice 2), Dave Moskin (voice 3), Suzanne Gassner (voice 4), Company of Music (Street Chorus)	5:31	p. 56

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Bernd Fröhlich (preacher), Gernot Heinrich, Lenneke Willemsen, Bernd Hemedinger, Heidemaria Gruber, Christoph Wiegelbeyer (solo voices), Company of Music (Street Chorus)		
X. Credo	8:00	
[3] 1. Credo in unum Deum (Pre-recorded Tape No. 5) Randall Scarlata (Celebrant), Chorus sine nomine (Chorus)	0:58	p. 61
[4] 2. Trope: 'Non Credo' – André Bauer (baritone solo), Company of Music (Street Chorus male group)		
'Crucifixus' (Pre-recorded Tape No. 6) Chorus sine nomine (Chorus)	2:10	p. 62
[5] 3. Trope: 'Hurry' – Heidemaria Gruber (mezzo-soprano solo)		
'Sedet ad dexteram Patris' (Pre-recorded Tape No. 7) Chorus sine nomine (Chorus)	1:16	p. 64

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'Et in Spiritum Sanctum' (Pre-recorded Tape No. 8) Chorus sine nomine (Chorus), André Bauer (solo 1), Heidemaria Gruber (solo 2), Ruth Kraus (solo 3)	1:29	p. 64
7 5. Trope: 'I Believe in God' Dave Moskin (rock singer), Company of Music (Street Chorus), Chorus sine nomine (Chorus)	2:05	p. 65
8 XI. Meditation No. 3 (De profundis, Part 1) Chorus sine nomine (Chorus), Randall Scarlata (Celebrant)	2:37	p. 66
9 XII. Offertory (De profundis, Part 2) Tölzer Knabenchor (Boys' Choir), Chorus sine nomine (Chorus)	2:06	p. 67
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10 1. Our Father... Randall Scarlata (Celebrant and piano)	1:44	p. 67
11 2. Trope: 'I Go On' Randall Scarlata (Celebrant)	3:23	p. 68

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12 XIV. Sanctus Randall Scarlata (Celebrant), Bernd Hemedinger, Gernot Heinrich, Bernd Fröhlich (counter-tenors), Tölzer Knabenchor (Boys' Choir), Company of Music (Street Chorus)	5:07	p. 68
13 XV. Agnus Dei Randall Scarlata (Celebrant), Vesselin Gellev (violin solo), Matt Herskowitz (keyboards), Michael Seltzer (trombone), Mat Fieldes (bass guitar), Damien Bassman (drum kit), Company of Music (Street Chorus), Chorus sine nomine (Chorus)	6:35	p. 69
14 XVI. Fraction: 'Things Get Broken' Randall Scarlata (Celebrant)	15:31	p. 72
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	TT 64:52	
In memory of Reinhard Wagner		

Bernstein: Mass

The opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. was the culmination of an ambitious plan to create a 'living memorial' to the late US President. Shortly after Kennedy's assassination in 1963, Congress had set aside \$23 million to pump-prime the building of a National Cultural Center; in the event, the total cost of the Washington complex was some \$70 million, and on its completion the result was described by the *New York Times* as 'a gigantic marble temple to music, dance, and drama'. The venue's opening was marked on 8 September 1971 by the gala premiere of *Mass: a theatre piece for singers, players and dancers* by Leonard Bernstein, his idiosyncratic response to a request from Kennedy's widow, Jacqueline Onassis, for a work dedicated to her previous husband's memory.

In a brief note in the gala programme, Bernstein declared that his intention in writing the piece had been 'to communicate as directly and universally as I can a reaffirmation of faith'. This seemed very necessary to the composer at the height of the Cold War, deeply disturbed as he was by both the horrific ongoing conflict in Vietnam and the Soviet invasion of Czechoslovakia

in 1968. (As one prominent US politician was quick to note, the cost of building the Kennedy Center was somewhat less than the cost of a single day's fighting in Vietnam, a war in which more than 58,000 American troops lost their lives.) Bernstein's declaration of faith took the novel form of an ironic dramatisation of the liturgical Mass of the Catholic Church, a ritual in which as a Jew he did not participate but one with which he had long been fascinated. The choice of subject seemed appropriate in a work written in memory of the first Catholic American president, but Bernstein's decision to 'trope' the Mass by interpolating interludes (vernacular in both words and musical style) that pass sometimes cynical comment on the liturgical texts – an idea that may have been suggested by Benjamin Britten's *War Requiem* (1962), with its designedly uncomfortable juxtaposition of Wilfred Owen's anti-war English poetry and the Latin Requiem Mass – caused a storm of controversy. Both President Nixon and Mrs Onassis failed to attend the work's premiere, Nixon apparently acting on secret advice that the work's content was subversive, the suggestion having arisen from Bernstein's visit to seek

spiritual advice from Father Philip Berrigan, then incarcerated for his alleged involvement in a plot to kidnap Henry Kissinger. J. Edgar Hoover's FBI report on the subject implied that senior US politicians would be too stupid to understand the work's allegedly subversive subtext, and would unwittingly embarrass themselves by applauding the work enthusiastically.

The public and press greeted the premiere warmly, nonetheless, though Harold Schonberg brutally dismissed the score as 'a combination of superficiality and pretentiousness, and the greatest mélange of styles since the ladies' magazine recipe for steak fried in peanut butter and marshmallow sauce' (*New York Times*, 12 September 1971), and Stravinsky's close associate Robert Craft condescendingly said it should be renamed *Mass: The Musical* – a title which he could scarcely have realised would in fact later be adopted when the work was performed at the Vatican City in June 2000 to commemorate the World Jubilee for Migrants. Effectively a Papal seal of approval, the Vatican performance finally silenced Catholic critics who had repeatedly taken Bernstein to task for what they viewed as his large-scale creative blasphemy. These had included an archbishop who expressly forbade Catholics to see a production at the Cincinnati May Festival in 1972; some days later the cleric

in question was struck down by a fatal stroke, and the Cincinnati run was a sell-out *succès de scandale*. Not all Catholic clergy were unenlightened, however: the Bishop of New York, The Rt. Rev. Paul Moore Jr, wrote to Bernstein in July 1972 to say he had discussed the work in one of his sermons, telling the composer:

I wanted you to know how deeply moved I was by the creativity of the piece and the deep insights which you showed about the priesthood and the theology of the Eucharist... in many ways it's the story of my life. I could deeply identify with the inordinate demands people make upon the church and the priest and with the deep revulsion one sometimes feels toward the role.

Moore was alluding to the central dramatic proposition of *Mass*: the shocking mental and physical collapse of the Celebrant at the climax. In a programme note written for a performance by the Israel Philharmonic Orchestra in May 1972, Bernstein described his provocative scenario as follows:

The ritual is conducted by a young man of mysterious simplicity (called the Celebrant) who throughout the drama is invested by his acolytes with increasingly ornate robes and symbols which connote both an increase in the superficial formalism of his obligation

and the burden that he bears. There is a parallel increase in the resistance of his Congregants – in the sharpness and bitterness of their reactions – and in the deterioration of his own faith. At the climax of Communion, all ceremony breaks down and the Mass is shattered. It then remains for each individual on the stage to find a new seed of faith within himself through painful Meditation, enabling each individual to pass on the embrace of peace (Pax) to his neighbor. The chain of embrace grows and threads through the entire stage, ultimately with the audience and hopefully into the world outside.

At the moment of collapse, the Celebrant is given a protracted mad scene in which, following his violent smashing of the Communion vessels, he disjointedly recapitulates themes heard earlier in the work. The device strongly recalls the mad scene in Britten's opera *Peter Grimes* (the first US performance of which had been conducted by Bernstein at Tanglewood in 1946); apart from the conceptual similarity to the *War Requiem*, other distinct echoes of Britten are to be found in Bernstein's music for boy trebles and the indication that the audience should participate in the dramatised liturgy where appropriate.

Unlike Britten, however, Bernstein assaults his liturgical target with a dizzyingly varied

armoury of musical styles that constitute a veritable temperature-check on the state of both classical and popular music at the start of the 1970s. At times the orchestral writing is searingly intense and dissonant, and occasionally avant-garde in its fragmented textures; in contrast, much of the optimistic dance-like music is infused with the catchy Latin American additive rhythms so familiar from the composer's seminal musical *West Side Story* (1957); meanwhile, the sharpest conflict with the work's 'serious' manner of writing comes from raw blues and rock styles perfectly attuned to the contemporary cynicism of the anti-Mass troping in the interpolated vernacular segments, which are mostly concerned with a crisis of faith. This spectacular diversity of idiom is reflected in the huge array of vocal and instrumental resources required for performance: two orchestras, one on stage and the other in the pit; two electric guitars and bass guitar; a street chorus and 'street percussion' including tin cans, bottles and steel drums; marching, blues and rock bands; a sixty-strong conventional four-part choir dressed in robes, with a boys' choir and dancers functioning as hooded acolytes; and an impressive set of quadrasonic tape recordings, recorded by CBS in New York, which blare often virtuosic settings of portions of the Latin Mass into the auditorium from all sides.

The most compelling use of the tape recordings comes at the work's very opening when, in complete darkness, the audience is bombarded by a bravura treatment of the 'Kyrie eleison' (CD 1, [1]) in which unsynchronised music for four vocal groups and percussion builds into a cacophonous ensemble which, at its climax, is suddenly truncated by the twang of the Celebrant's guitar. Revealed alone on stage, the Celebrant sings his 'Simple Song' [2] in front of a closed curtain in a pure Copland-like diatonicism; its memorable strain of praise ('Singing Lauda, Laude') is to become important later in the work. The 'Alleluia' responsory [3] features pre-recorded singing, suggestive of joyful bells and cast in a jauntily contrapuntal cool-jazz idiom. This section concludes the opening Devotions, and is followed by the first of two Introits. The First Introit comprises the Prefatory Prayers [4], which see the stage flooded with a street chorus as a marching band plays energetically in a style poised uneasily between the patriotism of Sousa and the sardonic wit of early Shostakovich, and a 'Thrice-Tuple Canon' [5] sung unaccompanied by the Celebrant with boys and street chorus. The Second Introit also falls into two parts: a pre-recorded folk band and male voices intoning 'In nomine Patris' [6] followed by a simple congregational prayer in the shape of the unaccompanied chorale 'Almighty

Father' [7]. The opening stages of the work are concluded with 'Epiphany', a pre-recorded oboe cadenza [8] which brings us to the crucial confessional stage of the drama, where things begin to go badly wrong.

The first part of the Confession, 'Confiteor' [9], is highly rhetorical, the choir chanting its Latin text ritualistically in the manner of Stravinsky's 1948 *Mass*, of which Bernstein was a great admirer. Swinging music for chorus and rock band ('Mea culpa') emerges as the Celebrant blesses the acolytes' relics. Then comes the first of the work's eight tropes, a song of confusion in a rock style (complete with distorted electric guitar) updating the idiom of *West Side Story* [10]. The next trope, 'Easy' [11], is for a succession of blues singers accompanied by blues band; in the central section, the anxious choral Latin chanting resumes, and the number concludes with a hyperbolic return of the blues as a singer directly challenges the Lord to show him the way – 'if you're so great'. In the greatest possible contrast, the ensuing Meditation (the first of three) is an extended and emotionally intense string-dominated interlude [12]. Next, the Celebrant plays bongos and is joined by the boys' choir in a joyously fast quintuple metre to celebrate the first part of the Gloria [13], before another distinctly Stravinskian moment, 'Gloria in Excelsis' [14], in which the chanting becomes energetically

syncopated and punctuated with powerful false-relation chords. (This movement, with its eccentric setting of the revered Latin text, must surely have influenced the British composer David Fanshawe, whose perennially popular *African Sanctus* (1972) followed Bernstein's lead by pitting field recordings of African music against an unorthodox modern Mass setting that included popular Western idioms.) The Gloria continues without a break into the trope 'Half of the People' [15], based on a witty text by Paul Simon, after which a solo soprano sings a bitter-sweet trope reflecting on meaningful emotional moments she has experienced in the past [16].

A second Meditation [17] takes the form of a set of four intense orchestral variations on a theme borrowed from the finale of Beethoven's Ninth Symphony – the chromatic melody setting the words 'Ihr stürzt nieder, Millionen?' (Have you been cast down, O multitudes?) – and leads to the Epistle (CD 2, [1]), in which the Celebrant's biblical reading is counterpointed with the colloquial words of ordinary modern letter-writers. In the Gospel-Sermon [2], a pious preacher jumps up onto a bench, accompanied by a 'strutting band' of trombones, banjo and guitar; the dancing and singing of the crowd, again in *West Side Story* style, is interrupted by the Celebrant's appearance wearing more sumptuous robes than hitherto.

A pre-recorded chorus chant, 'Credo in unum Deum' [3], initiates a sequence of no fewer than four tropes commenting on the liturgical Credo, all linked by brief recapitulations of the music on the tape recording: the first is a cynical song for male voices and rock band [4], the next for mezzo-soprano and blues band [5], the third featuring street chorus and Latin American rhythms [6], and the fourth a plea by a rock singer for belief in the power of the individual [7]. A third Meditation [8], for recorded chorus and searing brass, accompanies the presentation of the Communion vessels to the Celebrant, who says a prayer on behalf of members of the cast, listing them by name. The Offertory [9] sees the incantation of the boys, who carry votive candles, constantly interrupted by choral chanting; a larger-than-life recapitulation of the folk dance from the Second Introit marks the disappearance of the Celebrant from view, his absence encouraging the assembly to dance 'with fetishistic passion' around the sacred vessels.

The orgy of celebration is suddenly interrupted by the return of the caped Celebrant. Left alone, he picks out the notes of the Lord's Prayer with a single finger on a piano, singing along to the melody as he does so [10]. He then sings his own trope of resilience in the face of confusion and disillusionment, 'I Go On' [11], before ringing

the Sanctus bell. The boys' singing of the Sanctus [12] dissipates into a 'phantom-like' mystical dance; as its volume increases, the Celebrant is handed his guitar again and sings a song (punning on sol-fa pitch names) that turns into Hebrew ('Kadosh!'), a strain taken up by the chorus as people ply him with imaginary gifts until he is lost from view. The energy is maintained by a dynamic street-chorus rendering of the Agnus Dei [13], accompanied by rock band and replete with off-beat foot stamping. The Celebrant elevates the Monstrance but is blocked by the acolytes as he attempts to approach the altar; he takes hold of the chalice at the moment he is about to lose control of the crowd, and calls everyone to prayer. As he attempts to climb a staircase ascending from the stage to a symbolic summit, the Celebrant becomes increasingly weighed down and is struck dumb as he elevates the sacred vessels. A powerfully bluesy choral 'Dona nobis pacem' gets louder and louder, with rock-style instrumental improvisations overlaid and the pre-recorded 'Kyries' from the start of the piece added to the cacophony, until his mind suddenly snaps and he dashes the sacraments to the floor [14]. The company is frozen still in abject terror at this ultimate blasphemy. During his ensuing mad scene the Celebrant smashes anything that comes to hand, even tearing

the altar cloth into streamers and dancing on the altar to a silent-movie style organ accompaniment, then tearing his vestments and throwing them into the crowd. He grows catatonic again and descends into the pit.

A flute cadenza, paralleling the oboe cadenza at the earlier 'Epiphany', is followed by a solo treble singing the 'Lauda, Laude' from the Celebrant's opening song as the Pax begins [15]. The onstage characters gradually begin to embrace one another as this delicate song progresses along its inexorable way. The Celebrant reappears, now clad in simple dress as he was at the commencement of the drama. As the entire company sings the Chorale 'Almighty Father', heard earlier in the work, the boys move into the auditorium and spread the touch of peace amongst the audience.

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The baritone **Randall Scarlata** studied at the Hochschule für Musik in Vienna and holds a master's degree from the Juilliard School; in addition, he spent several summers studying with the great French baritone Gérard Souzay in Nice and Salzburg. Known for his versatility and consummate musicianship, he is the recipient of numerous prizes and commands a repertoire that spans four centuries and fifteen languages. He enjoys a lively career

encompassing opera, recital and works for voice and orchestra, and has appeared on stages throughout Europe, North and South America, and the Near and Far East. He has been a soloist with the Philadelphia, Minnesota and Ulster orchestras, and the Pittsburgh, San Francisco, National and BBC symphony orchestras, among others, and has appeared at many of the world's great music festivals, including the Ravinia, Marlboro, Edinburgh, Vienna, Salzburg, Aspen and Spoleto (Italy) festivals. As a sought-after interpreter of new music, he has given a number of premieres, but he is equally comfortable in Bach's Passions, Mozart's operas, Schubert's song cycles, Mahler's orchestral songs and American popular song. Recently he gave the world premiere of Thea Musgrave's one-man opera *The Mocking-Bird* in Boston, portrayed Šiškov in Janáček's *From the House of the Dead* at Lincoln Center, and gave recitals in the US and Europe with the pianist Richard Goode. Randall Scarlata serves on the faculty of the College of Visual and Performing Arts at West Chester University.

The Vienna-based **Company of Music**, led by its founder, Johannes Hiemetsberger, unites trained solo singers into a 'vocal Sinfonietta' whose programmes are characterised by both individuality and collective discipline.

The choir is dedicated to the performance of thematically conceived concerts, presenting a wide range of works primarily *a cappella*, in up to sixteen parts, in unusual combinations and contexts, often employing scenic elements and the entire performance space. The manner of performance emphasises the alternation of solo and tutti passages in order to highlight the flexibility and ensemble skills of the individual members. This performance philosophy has been employed to exceptional effect also in such early repertoire as Bach's B minor Mass, Passions and Motets, performed with the Bach Consort Wien.

Educated at the Stage School of Music, Dance and Drama in Hamburg and the Felix Mendelssohn Bartholdy Musikhochschule in Leipzig, **Ruth Kraus** has sung on prominent musical stages throughout Germany and Austria in such operettas and musicals as *Die Fledermaus*, *Aufstieg und Fall der Stadt Mahagonny*, *City of Angels*, *The Rocky Horror Picture Show*, *Jekyll and Hyde*, *Rebecca*, and *Elisabeth* in which she has also appeared on tour in Italy and Japan.

Born in The Netherlands and educated at the Academy of Dramatic Arts in Antwerp, Belgium, **Lenneke Willemsen** has appeared on television and in musicals across Belgium, The Netherlands and Austria, among them *Chess*, *Fiddler on the Roof*, *Cyrano*, *Beauty*

and the Beast, *Dance of the Vampire* and *Elisabeth*.

Reinwald Kranner trained at the Musikhochschule in Graz and the Konservatorium der Stadt Wien as well as with Otto Edelmann. As far afield as Hong Kong, Moscow and the United States he has established himself as both a performer and choreographer in musical theatre, having appeared in *Elisabeth*, *West Side Story*, *Fiddler on the Roof*, *Romeo and Juliet*, *Jesus Christ Superstar*, *Evita* and *The Producers*, besides shows of his own devising for both children and adults.

Dave Moskin, born in New Jersey, grew up in New York City and already as a child gained acting experience on Broadway, on television and in film. At nineteen he played the New York club scene with his own band. Since 1995 he has been an active performer in Vienna, appearing, among others, in productions of *Tommy*, *Footloose*, *Jesus Christ Superstar*, *Hair* and *Jekyll and Hyde*.

Born in Görlitz, **André Bauer** began his vocal training at the Carl Maria von Weber Hochschule für Musik in Dresden, and earned his diploma in Frankfurt. His career in German and Austrian musical theatre has included prominent roles in *My Fair Lady*, *Fiddler on the Roof*, *Hair*, *Romeo and Juliet*, *Les Misérables*, *Miss Saigon*, *The Hunchback of Notre Dame*, *Elisabeth*, *Jesus Christ Superstar* and *Sweeney Todd*, among others.

Since its founding in Bad Tölz, the **Tölzer Knabenchor**, which celebrated its fiftieth anniversary in 2006, has enjoyed the uninterrupted artistic directorship of the conductor and vocal pedagogue Gerhard Schmidt-Gaden. More than 200 boys from Munich and Upper Bavaria are presently trained at the studios of the choir by Professor Schmidt-Gaden and his six assistants. Their teaching principles have always been based first and foremost on the joy of singing, the choir members being stimulated to develop creativity, spontaneity and self-discipline in addition to consummate technique. As a consequence, the most gifted members find themselves in due course performing on international opera stages and concert platforms. The various groups and soloists of the choir appear in more than 200 concerts and operatic performances around the world each year. Their repertoire ranges from music of the middle ages to contemporary works, not excluding folksong, with a particular emphasis on baroque and classical sacred music, and in all repertoire an historically authentic style of performance. Supported financially by the state of Bavaria, the city of Bad Tölz and the Schörghuber Unternehmensgruppe, the Tölzer Knabenchor has performed under the most renowned conductors and made numerous distinguished recordings.

Founded in 1991 by Johannes Hiemetsberger, the **Chorus sine nomine** is the winner of numerous prizes and counts today as one of Austria's leading vocal ensembles. It has performed at the Wiener Konzerthaus and Wiener Musikverein, and participated at the Styriarte, Salzburg Whitsun and Baroque festivals, Brucknerfest in Linz, Kammermusikfest in Lockenhaus and Grafenegg Festival, among others. It has enjoyed a particularly close relationship with the concert series of the Musikalische Jugend Österreichs (Jeunesse). Active also internationally, the choir has appeared at the Ravenna Festival, Théâtre des Champs Élysées, Barbican Hall and Philharmonie in Munich and has undertaken *a cappella* tours through Asia and the United States. It has appeared under conductors such as Jordi Savall, Martin Haselböck, HK Gruber, Gidon Kremer, Trevor Pinnock and Ulf Schirmer in a repertoire that ranges from Cavalieri's *Rappresentatione di anima e di corpo* and Monteverdi's *Vespers of Weill's Aufstieg und Fall der Stadt Mahagonny* and Gubaidulina's *Sonnengesang*. The Chorus sine nomine also boasts numerous commissions and premieres.

Since its inception in 1993, fans have slowly witnessed something of a metamorphosis of Kristjan Järvi's **Absolute Ensemble**. It began

in New York as another new music group, but Järvi seemed unable to quench his appetite for music of all genres and transformed the Ensemble into what he lovingly describes as 'musical omnivores'. Lending themselves to the kind of performance usually foreign to the classical breed, the members are frequently called upon to improvise as well as to arrange and compose. By integrating rather than segregating music, the group fuses its classical roots with everything from jazz and rock to world music and hip-hop. It has toured the globe and released eight acclaimed albums, leading the *American Record Guide* to suggest that it 'may be the most alluring and virtuosic... of today's new music groups'. The Absolute Ensemble is resident at the Musikfest in Bremen where, in addition to performing, it hosts the annual Absolute Academy at Bremen University for Music and Art, and where, in 2007, it received the prestigious Deutsche Bank Prize for Outstanding Musical Achievement.

The **Tonkünstler-Orchester** **Niederösterreich**, the State Orchestra of Lower Austria, is one of the most important institutions of Austrian musical culture, but has also been pursuing unconventional paths into the orchestral future. On the one hand, the orchestra's repertoire and tonal culture are based on a hundred years of history

and a solid interpretative tradition. On the other, under the leadership of its dynamic current principal conductor, Kristjan Järvi, the orchestra has taken a number of new initiatives. It maintains residences in three highly varied but at the same time high-calibre venues: the Goldener Saal of the Wiener Musikverein, the Festspielhaus in St Pölten and, since summer 2007, the new festival location at the estate of Grafenegg Castle. The orchestra counts Kurt Wöss, Heinz Wallberg, Walter Weller, Miltiades Caridis, Isaac Karabtchevsky and Fabio Luisi among its former principal conductors, and attracts the most distinguished guest conductors as well as soloists of the first rank. In 1913 a forerunner of the present orchestra gave the world premiere of Schoenberg's *Gurrelieder*, and the Tonkünstler-Orchester continues to expand its repertoire by exploring new or unfamiliar works of the past three centuries. It became the first orchestra in Austria to establish a department of music education, which stages workshops that prepare classes of school children to attend concerts and musical theatre performances and also stimulate the children's musical sensibilities. The orchestra has made numerous recordings and tours regularly throughout the musical world.

The Estonian-born conductor Kristjan Järvi has forged a special connection with audiences across the globe. Renowned as one of the best communicators on the international stage, he has been hailed by *The New York Times* as 'a kinetic force on the podium, like Leonard Bernstein reborn'. In his capacity as Chief Conductor and Music Director of both the Tonkünstler-Orchester Niederösterreich, Vienna, with which he has toured the UK, Spain, Germany, Japan and the Baltic countries, and New York's celebrated Absolute Ensemble, which he founded, he is well known for his musical insight into repertoire ranging from the classical period to the twenty-first century. His flair for imaginative programming is reflected in his appointment as Artistic Adviser to the Kammerorchester Basel. In high demand among the top orchestras of the world, including the Staatskapelle Dresden, BBC Philharmonic, Sydney Symphony, Tokyo Philharmonic Orchestra and Orchestre national de France, Kristjan Järvi maintains regular relationships with the London Symphony Orchestra, Leipzig Gewandhaus Orchestra, Berlin Radio Symphony Orchestra, WDR Symphony Orchestra Cologne, NDR Radiophilharmonie and Royal Scottish National Orchestra.



Richard McMichael

Randall Scarlata

Bernstein: Messe

Die Eröffnung des John F. Kennedy Center for the Performing Arts in Washington D.C. war der Höhepunkt eines ehrgeizigen Plans zur Schaffung eines "lebenden Denkmals" für den verstorbenen amerikanischen Präsidenten. Kurz nach der Ermordung Kennedys im Jahre 1963 hatte das US-Abgeordnetenhaus 23 Millionen Dollar als Ausgangssumme für den Bau eines nationalen Kulturzentrums bereitgestellt; wie es sich ergab, beliefen sich die Gesamtkosten für den Gebäudekomplex in Washington auf etwa 70 Millionen Dollar, und bei seiner Fertigstellung beschrieben die *New York Times* das Endergebnis als "gigantischen Marmortempel für Musik, Tanz und Drama". Eingeweiht wurde der Veranstaltungsort am 8. September 1971 mit der Galapremiere des Werks *Mass: a theatre piece for singers, players and dancers* [Messe: Ein Theaterstück für Sänger, Schauspieler und Tänzer] von Leonard Bernstein, seiner eigenwilligen Reaktion auf den Auftrag von Kennedys Witwe Jacqueline Onassis, ein Werk zum Gedenken an ihren ersten Gatten zu schreiben.

In einer kurzen Anmerkung im Programmheft der Gala erklärte Bernstein, er habe beim Verfassen des Stücks vorgehabt,

"so direkt und universell, wie es mir möglich war, eine Bekräftigung des Glaubens zu vermitteln". Dies schien dem Komponisten auf dem Gipfel des Kalten Krieges besonders notwendig, denn er war zutiefst verstört vom schrecklichen andauernden Konflikt in Vietnam ebenso wie vom 1968 erfolgten Einmarsch der Sowjetunion in der Tschechoslowakei. (Ein prominenter amerikanischer Politiker bemerkte sogleich, dass die Baukosten des Kennedy Center geringer waren als die Kosten für einen einzigen Tag des Vietnam-Kriegs, in dem mehr als 58.000 US-Soldaten ums Leben kamen.) Bernsteins Glaubensbekenntnis nahm die neuartige Form einer ironischen Dramatisierung der katholischen Messliturgie an, an deren Ritual er als Jude nicht teilnahm, von der er aber schon lange fasziniert gewesen war. Die Themenwahl schien angemessen zum Andenken an den ersten katholischen Präsidenten der USA, doch Bernsteins Beschluss, die Messe zu "aktualisieren", indem er (sowohl vom Text wie vom Musikstil her volkstümliche) Zwischenspiele einfügte, die teils zynische Kommentare zu den Passagen der Liturgie abgaben – womöglich angeregt von Benjamin

Brittens *War Requiem* (1962) mit seiner bewusst unbehaglichen Gegenüberstellung von Wilfred Owens Antikriegslyrik und der lateinischen Requiem-Messe –, löste heftige Kontroversen aus. Sowohl Präsident Nixon als auch Mrs. Onassis blieben der Uraufführung des Werks fern – Nixon reagierte damit anscheinend auf geheime Hinweise, dass der Gehalt des Werks subversiv sei, was auf Bernsteins Besuch und Ersuchen um spirituellen Rat bei Pater Philip Berrigan zurückging, der seinerzeit wegen seiner angeblichen Beteiligung an einem Komplott zur Entführung von Henry Kissinger im Gefängnis saß. J. Edgar Hoovers FBI-Bericht zum Thema deutete an, dass wichtige US-Politiker zu dumm seien, den angeblich subversiven Subtext des Werks zu verstehen, und sich unwissentlich blamieren würden, indem sie der Aufführung begeistert applaudierten.

Publikum und Presse nahmen die Uraufführung nichtsdestoweniger positiv auf, auch wenn Harold Schonberg die Partitur brutal verurteilte, nämlich als "eine Kombination von Oberflächlichem und Prätentiosen, das größte Stil-Mischmasch seit dem Frauenmagazin-Rezept für Steak, gebraten in Erdnussbutter mit Marshmallow-Soße" (*New York Times*, 12. September 1971), und Strawinskys enger Mitarbeiter Robert Craft herablassend meinte, man solle sie

umbenennen in *Mass: The Musical* – obwohl er kaum vorhergesehen haben kann, dass man diesen Titel tatsächlich verwenden würde, als das Werk im Juni 2000 im Vatikan zur Feier des Welttags der Migranten und Flüchtlinge aufgeführt wurde. Dies stellte effektiv die offizielle päpstliche Anerkennung dar und brachte endlich katholische Kritiker zum Schweigen, die Bernstein wiederholt für das verurteilt hatten, was sie als groß angelegte kreative Blasphemie ansahen. Zu ihnen gehörte ein Erzbischof, der Katholiken ausdrücklich verbot, eine Produktion beim Cincinnati May Festival von 1972 zu besuchen; einige Tage später wurde der betreffende Kleriker von einem tödlichen Schlaganfall niedergestreckt, und die Aufführungen in Cincinnati waren als *succès de scandale* samt und sonders ausverkauft. Doch nicht alle Mitglieder des katholischen Klerus waren so rückständig: Der Bischof von New York, Seine Exzellenz Paul Moore Jr., schrieb im Juli 1972 an Bernstein, um ihm mitzuteilen, er habe das Werk in einer seiner Predigten besprochen:

Ich wollte Sie wissen lassen, wie tief mich die Kreativität des Stücks bewegt hat und welch tiefe Einsichten in die Priesterschaft und die Theologie der Eucharistie Sie zum Ausdruck brachten ... in mancher Hinsicht ist es die Geschichte meines Lebens. Ich konnte mich zutiefst

identifizieren mit den unmäßigen Anforderungen, die manche Leute an die Kirche und den Priester haben, sowie mit der tiefen Abscheu, die man manchmal gegenüber dieser Rolle hat.

Moore bezog sich auf die zentrale dramatische Aussage der Messe: den schockierenden psychischen und physischen Zusammenbruch des Zelebranten am Höhepunkt des Werks. In seiner Anmerkung im Programm einer Aufführung des Israel Philharmonic Orchestra vom Mai 1972 beschrieb Bernstein sein provozierendes Szenario folgendermaßen:

Das Ritual wird von einem jungen Mann von mysteriöser Schlichtheit (dem Zelebranten) durchgeführt, der im Verlauf des Dramas von seinen Ministranten mit immer prunkvolleren Roben und Symbolen versorgt wird, die sowohl auf die Zunahme an oberflächlicher Förmlichkeit seiner Pflichten verweisen als auch auf die Last, die er zu tragen hat. Parallel dazu wächst der Widerstand seiner Gemeinde – in der Schärfe und Bitterkeit ihrer Reaktionen – sowie der Verfall seines eigenen Glaubens. Auf dem Höhepunkt der Kommunion bricht das ganze Zeremoniell zusammen, und die Messe fällt auseinander. Es bleibt allen Individuen auf der Bühne nichts anderes übrig, als durch schmerzliche Meditation

in sich einen neuen Keim des Glaubens zu finden, so dass ihnen allen ermöglicht wird, die Umarmung des Friedens (Pax) an ihre Nachbarn weiterzugeben. Die Kette der Umarmungen wächst an und setzt sich auf der ganzen Bühne fort, um letztendlich das Publikum und hoffentlich sogar die Außenwelt einzubeziehen.

Im Moment des Zusammenbruchs wird dem Zelebranten eine ausgedehnte Wahnsinnsszene übertragen, in der er, nachdem er gewaltsam die Kommuniongefäße zerschmettert hat, zusammenhanglos Themen aufgreift, die zuvor im Verlauf des Werks zu hören waren. Der Kunstgriff erinnert stark an die Wahnsinnsszene in Brittens Oper *Peter Grimes* (deren Erstaufführung in den USA von Bernstein 1946 in Tanglewood dirigiert worden war); abgesehen von der konzeptionellen Ähnlichkeit zum *War Requiem* finden sich weitere deutliche Anklänge an Britten in Bernsteins Musik für Knabensopranen und der Anweisung an das Publikum, sich wo angebracht an der dramatisierten Liturgie zu beteiligen.

Im Gegensatz zu Britten nimmt Bernstein jedoch seine liturgische Zielscheibe mit einem Schwindel erregend vielfältigen Arsenal an Musikstilen aufs Korn, das eine wahre Inventur sowohl der klassischen als auch der populären Musik zu Beginn der

1970er-Jahre darstellt. Zeitweise ist die Orchesterführung von sengender Intensität und Dissonanz, gelegentlich avantgardistisch in den bruchstückhaften Texturen; im Gegensatz dazu ist ein erheblicher Teil der optimistisch tänzerischen Musik von den eingängigen zusammengesetzten Taktarten Lateinamerikas durchdrungen, die aus dem bahnbrechenden Musical *West Side Story* (1957) des Komponisten bekannt sind; der schärfste Konflikt mit der „ersten“ Kompositionsform des Werks entspringt jedoch den unverfälschten Blues- und Rock-Formen in den eingefügten, meist mit Glaubenskrisen befassten gemeinsprachlichen Segmenten, die perfekt auf den modernen Zynismus der messfeindlichen Wendungen abgestimmt sind. Diese spektakuläre Vielfalt von Ausdrucksweisen spiegelt sich in der ungeheuren Anzahl von Vokal- und Instrumentalkräften wider, die für Aufführungen nötig sind: zwei Orchester (eines auf der Bühne, das andere im Orchestergraben), zwei Elektrogitarren und Bassgitarre, ein Straßenchor und „Straßenschlagzeug“ mit Blechdosen, Flaschen und Fasstrommeln, Marschkapelle, Blues- und Rockbands, ein sechzig Personen starker konventioneller vierstimmiger Chor, in Roben gekleidet, dazu in Kapuzen ein Knabenchor und Tänzer als Ministranten,

des weiteren eine eindrucksvolle Zusammenstellung quadrophonischer Tonbandeinspielungen, aufgenommen von CBS in New York, die oft virtuose Vertonungen von Teilen der lateinischen Messe von allen Seiten ins Publikum schmettern.

Der überzeugendste Einsatz der Bandaufnahmen erfolgt ganz am Anfang des Werks, wenn das Publikum in völliger Dunkelheit mit einer bravourösen Umsetzung des „Kyrie eleison“ (CD 1, [1]) bombardiert wird, in der unsynchronisierte Musik für vier Gesangsgruppen und Schlagzeug zu einem kakophonischen Ensemble zusammenkommt, das an seinem Höhepunkt urplötzlich vom Dröhnen der Gitarre des Zelebranten abgeschnitten wird. Der Zelebrant, nun allein auf der Bühne zu sehen, singt seinen „einfachen Gesang“ [Simple Song [2]] vor geschlossenem Vorhang in reiner, an Copland gemahnender Diatonik; dieser bemerkenswerte Lobgesang („Singing Lauda, Laude“) gewinnt später zusätzlich an Bedeutung. Das „Alleluia“-Responsorium [3] umfasst Gesang vom Band, der an frohe Glocken erinnert und in unbeschwert kontrapunktischem Cool-Jazz-Idiom gehalten ist. Mit diesem Abschnitt enden die einleitenden Weihen, und es folgt der erste von zwei Introitus. Der Erste Introitus besteht aus den Einleitenden Gebeten [4], bei denen die Bühne sich

mit einem Straßenchor füllt, während die Marschkapelle energisch in einem Stil spielt, der unbestimmt zwischen dem Patriotismus Sousas und dem bissigen Witz des frühen Schostakowitsch angesiedelt ist; der „dreimal-dreifache Kanon“ [Thrice-Triple Canon [5]] wird unbegleitet vom Zelebranten mit den Knaben und dem Straßenchor gesungen. Der Zweite Introitus setzt sich ebenfalls aus zwei Abschnitten zusammen: Auf eine Folk-Gruppe vom Band und Männerstimmen, die „In nomine Patris“ [6] intonieren, folgt ein schlichtes Gemeindegebet in Form des unbegleiteten Chorals „Allmächtiger Vater“ [Almighty Father [7]]. Die einleitenden Abschnitte des Werks enden mit „Epiphany“, einer Oboenkadenz vom Band [8], die zum entscheidenden konfessionellen Stadium des Dramas überleitet, in dem alles schief zu gehen beginnt.

Der erste Teil der Beichte, „Confiteor“ [9], ist höchst rhetorisch, wenn der Chor seinen lateinischen Text ritualistisch in der Art von Strawinskys Messe von 1948 skandiert, die Bernstein sehr bewunderte. Schwungvolle Musik für Chor und Rockband („Mea culpa“) tritt in den Vordergrund, wenn der Zelebrant die Reliquien der Ministranten segnet. Nun folgt der erste Tropus von insgesamt acht, ein Lied der Verwirrung im Rockstil (samt verzerrter Elektrogitarre) [10], in dem das Idiom der *West*

Side Story aktualisiert wird. Der nächste Tropus, „Easy“ [11], ist für eine Abfolge von Blues-Sängern gesetzt, begleitet von einer Bluesband; im Mittelabschnitt kehrt der bange lateinische Chorgesang zurück, und die Nummer endet mit der hyperbolischen Wiederkehr des Blues, in dem ein Sänger den Herrn direkt auffordert, ihm den Weg zu weisen, wenn er wirklich so mächtig ist – „if you’re so great“. Im größtmöglichen Kontrast schließt sich die erste von drei Meditationen an, ein ausgedehntes und emotional eindringliches, von Streichern bestimmtes Zwischenspiel [12]. Dann spielt der Zelebrant Bongos, und der Knabenchor stimmt in frohem, schnellem Fünfertakt mit ihm den ersten Teil des Gloria an [13], gefolgt von einem weiteren, eindeutig an Strawinsky orientierten Moment, „Gloria in Excelsis“ [14], in dem der Gesang in energische Synkopen übergeht, unterbrochen von kraftvollen querständigen Akkorden. (Dieser Satz mit seiner exzentrischen Vertonung des ehrwürdigen lateinischen Texts dürfte sicherlich den britischen Komponisten David Fanshawe beeinflusst haben, dessen stets populäres *African Sanctus* (1972) dem Vorbild Bernsteins folgte, indem es Feldaufnahmen afrikanischer Musik gegen eine unorthodoxe moderne Messvertonung setzte, die populäre westliche Idiome einbezog.) Das Gloria geht ohne Unterbrechung in den Tropus „Die Hälfte des Volks“ über [Half of the People [15]], auf einen geistreichen Text von

Paul Simon, wonach eine Sopransolistin einen bittersüßen Tropus singt, in dem sie über bedeutungsvolle emotionale Momente ihrer Vergangenheit nachsinnt [16].

Eine zweite Meditation [17] nimmt die Form von vier eindringlichen Orchestervariationen über ein Thema an, das dem Finale von Beethovens Neunter Sinfonie entliehen ist – die chromatische Melodie vertont die Worte "Ihr stürzt nieder, Millionen?" – und geht über in die Epistel (CD 2, [1]), in der die Bibel-Lesung des Zelebranten gegen die umgangssprachlichen Worte gewöhnlicher moderner Briefschreiber gesetzt wird. In der Evangeliumspredigt [Gospel-Sermon [2]] springt ein frommer Prediger auf eine Bank, begleitet von einer "stolzierenden Band" [strutting band], bestehend aus Posaunen, Banjo und Gitarre; das Tanzen und Singen der Menge, wiederum im Stil der *West Side Story*, wird unterbrochen vom Erscheinen des Zelebranten, der nun in üppigere Roben gekleidet ist.

Ein Chorgesang vom Band, "Credo in unum Deum" [3], leitet eine Abfolge von nicht weniger als vier Tropen ein, die das Credo der Liturgie kommentieren und alle verbunden sind durch kurze Reprisen der Musik vom Tonband: zuerst kommt ein zynisches Lied für Männerstimmen und Rockband [4], dann eines für Mezzosopran und Bluesband [5]; das dritte ist für Straßenchor und lateinamerikanische Rhythmen gesetzt [6], das vierte ist der Appell eines Rocksängers, an

die Macht des Individuums zu glauben [7]. Eine dritte Meditation [8] für Chor vom Band und sengende Blechbläser begleitet die Übergabe der Kommuniionsgefäße an den Zelebranten, der ein Gebet für die Mitglieder des Ensembles spricht, wobei er sie beim Namen nennt. Im Offertorium [9] wird die Beschwörung der Knaben, die Votivkerzen tragen, ständig von Chorgesang unterbrochen; mit einer überdimensionalen Reprise des Volkstanzes aus dem zweiten Introitus verschwindet der Zelebrant aus unserem Blick, und seine Abwesenheit ermuntert die Versammlung, "mit fetischistischer Leidenschaft" um die heiligen Gefäße zu tanzen.

Die orgiastische Feier wird plötzlich vom Wiedererscheinen des Zelebranten im Ornat unterbrochen. Allein zurückgeblieben, sucht er sich mit einem Finger die Noten des Vaterunsers auf einem Klavier zusammen, wobei er zu der Melodie singt [10]. Dann singt er seinen eigenen Tropus des Widerstands im Angesicht von Verwirrung und Desillusionierung, "Ich mache weiter" [I Go On [11]], ehe er die Sanctus-Glocke läutet. Die Knaben singen das Sanctus [12], das sich in einen phantomartigen mystischen Tanz auflöst; wenn dessen Lautstärke zunimmt, wird dem Zelebranten erneut seine Gitarre überreicht, und er singt ein Lied (ein Wortspiel auf die Solmisationsilben), das ins Hebräische übergeht ("Kadosh!"), bis der Gesang vom

Chor übernommen wird, wenn ihn das Volk mit imaginären Geschenken überhäuft, bis er aus dem Blickfeld verschwindet. Die Energie wird von einem dynamischen Straßenchor aufrechterhalten, der das Agnus Dei [13] darbietet, begleitet von der Rockband und voller gegentaktigem Fußstampfen. Der Zelebrant hebt die Monstranz empor, wird jedoch von den Ministranten davon abgehalten, sich dem Altar zu nähern; er ergreift den Kelch in dem Moment, als er die Kontrolle über die Menge zu verlieren droht, und ruft alle zum Gebet. Als er versucht, eine Treppe zu ersteigen, die von der Bühne zu einem symbolischen Gipfel führt, fühlt er sich zunehmend beschwert und verstummt beim Emporheben der heiligen Gefäße. Ein eindringlich Blues-bestimmter Choral "Dona nobis pacem" wird immer lauter, wenn sich Instrumentalimprovisationen im Rockmusik-Stil hinzugesellen und die "Kyries" vom Band aus dem Anfangsabschnitt des Werks zur allgemeinen Kakophonie beitragen, bis sein Geist sich plötzlich verwirrt und er die Sakramente zu Boden schmettert [14]. Die Versammelten erstarren in kläglichem Schrecken ob dieser ultimativen Blasphemie. Während seiner folgenden Wahnsinnszene zerschmettert der Zelebrant alles, was ihm in die Hände fällt, reißt sogar das Altartuch in Streifen und tanzt zu einer Begleitung im Stil einer Stummfilmorgel auf dem Altar, ehe er sein

Ornat zerreißt und die Stücke in die Menge wirft. Er verfällt wieder in Katatonie und steigt in den Orchestergraben hinab.

Auf eine Flötenkadenz, eine Parallele zur Oboenkadenz der vorangegangenen "Epiphany", folgt ein einzelner Knabensopran, der das "Lauda, Laude" aus dem einleitenden Lied des Zelebranten singt, und die Pax beginnt [15]. Die Figuren auf der Bühne beginnen sich allmählich zu umarmen, während dieses zarte Lied sich unaufhaltsam fortsetzt. Der Zelebrant tritt erneut auf, nun wieder in schlichter Kleidung wie zu Beginn des Dramas. Während das gesamte Ensemble den Choral "Allmächtiger Vater" anstimmt, der schon zuvor im Werk zu hören war, begeben sich die Knaben in den Zuschauerraum und geben die Umarmung des Friedens an das Publikum weiter.

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Übersetzung: Bernd Müller

Der Bariton **Randall Scarlata** studierte an der Hochschule für Musik in Wien und an der Juilliard School New York (M.M.); darüber hinaus nahm er über mehrere Sommer hinweg Unterricht bei dem französischen Bariton Gérard Souzay in Nizza und Salzburg. Als anerkannt vielseitiger und vollendeter Musiker ist er mit zahlreichen Preisen bedacht worden und beherrscht

ein Repertoire, das vier Jahrhunderte und fünfzehn Sprachen umfasst. Er erfreut sich einer lebhaften Karriere mit Opern-, Recital- und Konzertverpflichtungen, die ihn durch ganz Europa, Nord- und Südamerika sowie den Nahen und den Fernen Osten geführt haben. Soloauftritte hatte er u.a. mit dem Philadelphia Orchestra, Minnesota Orchestra und Ulster Orchestra, dem Pittsburgh Symphony Orchestra, San Francisco Symphony Orchestra, National Symphony Orchestra und BBC Symphony Orchestra. Auch bei vielen großen Festivals der Welt war er zu Gast: Ravinia, Marlboro, Edinburgh, Wien, Salzburg, Aspen und Spoleto in Italien. Als gefragter Interpret neuer Musik hat er an diversen Uraufführungen mitgewirkt, doch überzeugt er in Bach-Passionen, Mozart-Opern und Schubert-Liedern, den Orchesterliedern Mahlers und der amerikanischen Unterhaltungsmusik ebenso souverän. In jüngster Zeit sang er in der Welturaufführung von Thea Musgraves Ein-Mann-Oper *The Mocking-Bird* in Boston, spielte Šiškov in Janáčeks *Aus einem Totenhaus* im Lincoln Center New York und gab Recitals mit dem Pianisten Richard Goode in den USA und Europa. Randall Scarlata ist Fakultätsmitglied am College of Visual and Performing Arts der West Chester University (Pennsylvania).

Die Wiener **Company of Music**, geleitet von ihrem Gründer Johannes Hiemetsberger,

vereint solistisch gebildete Sänger zu einem Klangkörper, dessen Programme gleichzeitig von Individualität und dem Kollektiv geprägt sind. Einer "vokalen Sinfonietta" gleich widmet sich das Ensemble in thematisch konzipierten Konzertprogrammen vorwiegend der A-cappella-Literatur in ihrer ganzen Vielfalt: ein- bis sechzehnstimmige Werke werden unter Nutzung szenischer Elemente und Einbeziehung des Konzertraumes in ungewohnter und eigenartiger Weise kombiniert. Markant ist das ständige Wechselspiel aus Soli und Tutti, das die Sänger sowohl in der Ausprägung ihrer solistischen Stärken als auch ihrem Ensemblewirken fordert. Im Bereich der Alten Musik findet diese Ensemblephilosophie auch ihre aufführungspraktische Rechtfertigung: Chorwerke wie die Messe h-Moll, die Passionen und die Motetten Bachs sind mit der Company of Music und dem Bach Consort Wien ungemein wirkungsvoll zu erleben.

Ruth Kraus wurde an der Stage School of Music, Dance and Drama Hamburg und der Musikhochschule "Felix Mendelssohn Bartholdy" in Leipzig ausgebildet. Mit Auftritten in Operetten und Musicals wie *Die Fledermaus*, *Aufstieg und Fall der Stadt Mahagonny*, *City of Angels*, *The Rocky Horror Picture Show*, *Jekyll and Hyde* und *Rebecca* ist sie inzwischen den Theaterbesuchern in ganz

Deutschland und Österreich ein Begriff. Die Titelrolle in *Elisabeth* verkörperte sie auch in Italien und Japan.

Lenneke Willemsen ist gebürtige Niederländerin. Seit ihrer Ausbildung an der Hochschule für dramatische Kunst in Antwerpen (Belgien) ist sie im Fernsehen und auf Bühnen in Belgien, den Niederlanden und Österreich aufgetreten, so etwa in *Chess*, *Anatevka*, *Cyrano*, *Die Schöne und das Biest*, *Tanz der Vampire* und *Elisabeth*.

Reinwald Kranner absolvierte seine Ausbildung an der Musikhochschule Graz, am Konservatorium der Stadt Wien und bei Otto Edelmann. Im In- und Ausland – mit Rufen nach Hongkong, Moskau und USA – hat er sich als Interpret und Choreograph im Musiktheater einen Namen gemacht. Er ist in *Elisabeth*, *West Side Story*, *Anatevka*, *Romeo & Julia*, *Jesus Christ Superstar*, *Evita* und *The Producers* aufgetreten und präsentiert auch eigene Shows für Kinder und Erwachsene.

Dave Moskin wurde in New Jersey geboren und wuchs im benachbarten New York auf. Bereits als Kind sammelte er erste Bühnenerfahrungen am Broadway, in TV-Shows und Filmen. Mit neunzehn Jahren eroberte er die New Yorker Clubszene mit einer eigenen Band. Seit 1995 wirkt er in Wien, wo man ihn unter anderem in *Tommy*, *Footloose*, *Jesus Christ Superstar*, *Hair* und *Jekyll and Hyde* erlebt hat.

Der aus Görlitz stammende **André Bauer** begann sein Gesangsstudium in Dresden an der Hochschule für Musik "Carl Maria von Weber" und schloss es in Frankfurt-am-Main erfolgreich ab. An den deutschen und österreichischen Bühnen folgten Rollen in *My Fair Lady*, *Anatevka*, *Hair*, *Romeo & Julia*, *Les Misérables*, *Miss Saigon*, *Der Glöckner von Notre Dame*, *Elisabeth*, *Jesus Christ Superstar*, *Sweeney Todd* und anderen Musicals.

Der **Tölzer Knabenchor**, der im Jahr 2006 sein fünfzig-jähriges Bestehen feierte, steht nach wie vor unter der künstlerischen Leitung seines Gründers Gerhard Schmidt-Gaden. In den choreigenen Studios werden derzeit über 200 Knaben aus München und der oberbayerischen Region von ihm und sechs assistierenden Chorleitern und Stimmbildnern betreut. Basis der musikalischen Ausbildung ist dabei ein Konzept, dessen Grundelement die Freude am Singen ist. Aber auch Kreativität, Spontaneität und freiwillige Selbstdisziplin der Chormitglieder gehören dazu. Bei besonders Begabten führt dies zu der Fähigkeit, auf internationalen Opernbühnen und Konzertpodien als Solisten hervorzutreten. Die verschiedenen Gruppen und Solisten des Tölzer Knabenchores treten pro Jahr in mehr als 200 Konzerten und Operaufführungen rund um die Welt

auf. Das Repertoire reicht vom Mittelalter bis in die Moderne, unter Einbeziehung von Volksliedern und mit besonderem Schwerpunkt auf der Kirchenmusik des Barock und der Wiener Klassik. Dabei wird eine konsequent historisch informierte Aufführungspraxis gepflegt. Der Tölzer Knabenchor wird durch den Freistaat Bayern, die Stadt Bad Tölz und die Schörghuber Unternehmensgruppe finanziell unterstützt. Die berühmtesten Dirigenten haben mit dem Tölzer Knabenchor zahlreiche preisgekrönte Schallplatten aufgenommen.

1991 von Johannes Hiemetsberger gegründet, zählt der vielfach preisgekrönte **Chorus sine nomine** heute zu den führenden Vokalensembles Österreichs. Er ist im Wiener Konzerthaus und beim Wiener Musikverein, der Styriarte, den Salzburger Festspielen "Pfingsten + Barock", dem Brucknerfest Linz, dem Kammermusikfest Lockenhaus und dem Festival Grafenegg aufgetreten. Besonders eng ist die Zusammenarbeit mit den Konzertreihen der Musikalischen Jugend Österreichs (Jeunesse). Darüber hinaus konzertiert der Chor auch auf internationalen Podien (Ravenna Festival, Théâtre des Champs-Élysées, Barbican Hall London, Philharmonie München u.a.) und hat A-cappella-Tourneen durch Asien und die USA unternommen. Gemeinsam mit

Dirigenten wie Jordi Savall, Martin Haselböck, HK Gruber, Gidon Kremer, Trevor Pinnock und Ulf Schirmer realisiert der Chor ein denkbar breit gefächertes Repertoire: von Cavalieris *Rappresentatione di anima e di corpo* über Monteverdis *Marienvesper* bis zu Weills *Aufstieg und Fall der Stadt Mahagonny* und Gubaidulinas *Sonnengesang*. Der Chorus sine nomine profiliert sich auch mit zahlreichen Auftragswerken und Uraufführungen.

Seit seiner Gründung im Jahre 1993 ist Kristjan Järvi **Absolute Ensemble** aus sich herausgewachsen. Es begann, wie viele andere auch, in New York mit dem Schwerpunkt auf neuer Musik, doch verwandelte Järvi mit seinem unersättlichen Appetit auf Musik aller Genres die Gruppe bald in etwas, was er liebevoll als "musikalische Allesfresser" beschreibt. Aufgeschlossen gegenüber Formen der Darbietung, die klassischen Musikern normalerweise fremd sind, haben die Mitglieder des Ensembles oft selbst zu komponieren, zu arrangieren und zu improvisieren. Stilistische Strömungen werden dabei nicht getrennt, sondern integriert, und oft verschmilzt die Gruppe ihr klassisches Erbe mit Elementen aus dem ganzen Spektrum vom Jazz und Rock bis zur World Music und zum Hip-Hop. Das Ensemble ist in aller Welt aufgetreten und

hat acht erfolgreiche Alben aufgenommen; die Zeitschrift *American Record Guide* konstatierte deshalb: "eines der heutzutage vielleicht faszinierendsten und virtuosesten Ensembles für neue Musik". Das Absolute Ensemble tritt in Residenz beim Musikfest Bremen auf und präsentiert an der dortigen Hochschule für Künste darüber hinaus die jährliche Absolute Academy. Im Jahr 2007 erhielt es für seine herausragende Leistung den begehrten Musikfest-Preis.

Das **Tonkünstler-Orchester Niederösterreich** zählt als Landessinfonieorchester zu den wichtigsten Institutionen der österreichischen Musikkultur, beschreitet aber auch unkonventionelle Wege in die Zukunft. Einerseits gründen sich sein Repertoire und seine Klangkultur auf eine einhundertjährige Geschichte und eine solide Interpretationstradition. Andererseits haben die Tonkünstler unter der Leitung ihres dynamischen Chefdirigenten Kristjan Järvi eine Reihe neuer Initiativen ergriffen. Das Orchester unterhält drei grundverschiedene, profilstarke Residenzen im Goldenen Saal des Wiener Musikvereins, im Festspielhaus St. Pölten und – seit Sommer 2007 – auf dem neuen Festival-Gelände von Schloss Grafenegg. Chefdirigenten wie Kurt Wöss, Heinz Wallberg, Walter Weller, Miltiades Caridis, Isaac Karabtschewsky und Fabio Luisi haben den Taktstock geführt,

und die Tonkünstler musizieren weiterhin mit renommierten Gastdirigenten und Spitzensolisten. 1913 gab ein Vorläufer des heutigen Orchesters die Welturaufführung von Schönbergs *Gurrelieder*, und das Tonkünstler-Orchester erweitert sein Repertoire mit neuer Musik und unvertrauten Werken aus den letzten drei Jahrhunderten. Als erstes Orchester in Österreich richteten die Tonkünstler eine Abteilung für Musikvermittlung ein; Orchestermitglieder bereiten Schulklassen in Workshops auf Konzerte und Musiktheateraufführungen vor und fördern die musikalische Sensibilität. Das Orchester hat zahlreiche Schallplattenaufnahmen vorgelegt und geht regelmäßig auf internationale Tourneen.

Der in Estland geborene Dirigent **Kristjan Järvi** gilt als einer der besten Kommunikatoren der internationalen Musikszene und versteht es, weltweit das Publikum in Bann zu halten. Die *New York Times* beschrieb ihn als "eine kinetische Kraft auf dem Podium, wie Leonard Bernstein in neuer Gestalt". Er ist Chefdirigent und musikalischer Leiter des Wiener Tonkünstler-Orchesters Niederösterreich, mit dem er Großbritannien, Spanien, Deutschland, Japan und die baltischen Staaten bereist hat, und profiliert sich auch mit dem von ihm in New York gegründeten

Absolute Ensemble. Er ist bekannt für seinen musikalischen Einblick in ein weit gespanntes Repertoire, das von der Klassik bis in unser Jahrhundert reicht. Mit seinem Flair für einfallsreiche Programmgestaltung wurde er unlängst auch zum künstlerischen Berater des Kammerorchesters Basel ernannt. Spitzenorchester in aller Welt, wie Staatskapelle Dresden, BBC Philharmonic,

Sydney Symphony, Tokyo Philharmonic Orchestra und Orchestre national de France, haben ihn gerne zu Gast. Eine regelmäßige Zusammenarbeit verbindet Kristjan Järvi mit Orchestern wie London Symphony Orchestra, Gewandhausorchester Leipzig, Rundfunk-Sinfonieorchester Berlin, WDR Sinfonieorchester Köln, NDR Radiophilharmonie und Royal Scottish National Orchestra.



Michael Schilhansl

Tölzer Knabenchor

Bernstein: Messe

L'inauguration du Centre John F. Kennedy pour les arts du spectacle, à Washington, fut le point culminant d'un projet ambitieux visant à créer un "lieu de mémoire vivant" en l'honneur de l'ancien président des États-Unis. Peu après son assassinat en 1963, le Congrès avait réservé 23 millions de dollars comme mise de fonds initiale pour la construction d'un Centre culturel national; en définitive, le complexe culturel de Washington coûta quelque 70 millions de dollars au total et fut décrit par le *New York Times*, après son achèvement, comme "un gigantesque temple en marbre de la musique, de la danse et du théâtre". L'inauguration donna lieu à une soirée de gala, le 8 septembre 1971, marquée par la création de *Messe: œuvre théâtrale pour chanteurs, acteurs et danseurs* de Leonard Bernstein, réponse très personnelle du compositeur à la requête de Jacqueline Onassis, veuve de Kennedy, d'une œuvre dédiée à la mémoire de son premier mari.

Dans un bref texte inclus dans le programme de cette soirée, Bernstein déclarait que son intention, en écrivant cette pièce, avait été de "communiquer de manière aussi directe et universelle que possible une réaffirmation de la foi". Pour le compositeur,

cela semblait particulièrement nécessaire en pleine guerre froide, tant il était bouleversé à la fois par l'effroyable conflit qui faisait rage au Vietnam et par l'invasion de la Tchécoslovaquie par les Soviétiques en 1968. (Comme le fit promptement remarquer un homme politique américain de premier plan, le Centre Kennedy coûta un peu moins qu'une seule journée de combats au Vietnam, guerre au cours de laquelle plus de 58 000 soldats américains perdirent la vie.) La déclaration de foi de Bernstein prit la forme novatrice d'une dramatisation ironique de la messe liturgique de l'Église catholique, rituel auquel il ne prenait pas part lui-même, en tant que juif, mais qui le fascinait depuis longtemps. Le choix du sujet semblait approprié pour une œuvre écrite à la mémoire du premier président catholique des États-Unis, mais une gigantesque controverse éclata à propos des interludes que Bernstein décida d'introduire, à la manière de tropes, dans la messe. Ces interludes, vernaculaires aussi bien sur le plan de la langue que du style musical, se présentent comme des commentaires parfois cyniques des textes liturgiques – idée peut-être suggérée par le *War Requiem* (1962) de Benjamin Britten, qui juxtapose de façon

délibérément inconfortable des poèmes anglais de Wilfred Owen, hostiles à la guerre, et la messe de requiem en latin. Le président Nixon et Mme Onassis s'abstinrent l'un et l'autre d'assister à la création de l'œuvre, Nixon ayant apparemment été secrètement averti du caractère subversif présenté par le contenu de l'œuvre, après que Bernstein se fut rendu auprès du père Philip Berrigan pour lui demander des conseils spirituels, alors que le prêtre, soupçonné d'avoir trempé dans un complot pour l'enlèvement de Henry Kissinger, était incarcéré. Le rapport du directeur du FBI, J. Edgar Hoover, laissait entendre que les hommes politiques américains de haut rang seraient trop stupides pour percevoir la teneur soi-disant subversive du texte, et se mettraient dans l'embarras en applaudissant l'œuvre avec enthousiasme.

Le public et la presse n'en réservèrent pas moins un accueil chaleureux à cette œuvre nouvelle, même si Harold Schonberg, dans le *New York Times* du 12 septembre 1971, décrivit brutalement la partition comme "un mélange de superficialité et de prétention, et le plus grand méli-mélo de styles depuis la recette du steak frit au beurre de cacahuète et à la sauce aux marshmallows parue dans un magazine féminin". Robert Craft, collaborateur intime de Stravinsky, déclara pour sa part avec condescendance que

l'œuvre aurait dû plutôt s'intituler *Messe: la comédie musicale* – ne pouvant alors imaginer que ce titre serait en fait adopté en juin 2000, à l'occasion de l'interprétation de l'œuvre au Vatican, pour commémorer le Jubilé mondial des migrants. Marque indéniable de l'approbation de l'œuvre par le pape, cette représentation au Vatican fit enfin taire les critiques catholiques, qui avaient mainte fois reproché à Bernstein ce qu'ils considéraient comme un blasphème à grande échelle. Parmi eux figurait un archevêque qui avait expressément interdit aux catholiques d'assister à une production au Festival de mai de Cincinnati, en 1972; quelques jours plus tard, cet homme d'Église succombait à une attaque, ce qui valut un succès de scandale à ces représentations, qui se jouèrent à guichet fermé. Tout le clergé catholique n'avait cependant pas l'esprit aussi étroit: Mgr Paul Moore Jr, évêque de New York, écrivit à Bernstein en juillet 1972 pour l'informer qu'il avait parlé de son œuvre dans l'un de ses sermons:

Je tenais à vous dire combien j'ai été ému par la créativité de cette pièce et par la profonde compréhension dont vous faites preuve à propos de la prêtrise et de la théologie de l'Eucharistie [...] c'est de bien des façons l'histoire de ma vie. J'ai pu m'identifier profondément aux attentes excessives des gens à l'égard de l'Église

et du prêtre, et à la profonde révolusion que l'on ressent parfois pour ce rôle.

Moore faisait allusion à l'épisode dramatique central de *Messe*: le choc de l'effondrement mental et physique du Célébrant, au climax. Dans un texte écrit pour le programme d'un concert de l'Orchestre philharmonique d'Israël, en mai 1972, Bernstein décrivait son scénario provocateur comme suit:

Le rituel est célébré par un jeune homme d'une mystérieuse simplicité (appelé le Célébrant) qui, tout au long de la pièce, est revêtu par ses acolytes d'un costume et d'ornements sacerdotaux de plus en plus riches, symbolisant à la fois l'accroissement du formalisme superficiel de ses obligations et le fardeau qu'il porte. Parallèlement, les résistances de la congrégation s'accroissent – marquées par l'acuité et l'amertume de leurs réactions – et sa propre foi se dégrade. Lors du point culminant de la Communion, tout cérémonial disparaît et la messe vole en éclats. Il ne reste plus aux différents individus présents sur scène qu'à trouver en eux-mêmes un nouvel embryon de foi, grâce à une méditation douloureuse, ce qui permet à chacun de transmettre le baiser de paix (Pax) à son voisin. Cette chaîne du baiser croît et s'étend à tous les interprètes,

puis au public et finalement, espérons-le, au monde extérieur.

Au moment où le Célébrant s'effondre, il interprète une longue scène de la folie au cours de laquelle, après avoir violemment brisé les vases sacrés de la Communion, il récapitule de manière décousue des thèmes entendus dans les sections précédentes. Ce procédé rappelle fortement la scène de la folie dans *Peter Grimes*, l'opéra de Britten dont Bernstein dirigea la création américaine à Tanglewood, en 1946; en dehors des similarités conceptuelles avec le *War Requiem*, on trouve d'autres échos très nets de Britten dans la musique de Bernstein pour voix d'enfants et dans sa manière d'indiquer que le public doit prendre part à la liturgie dramatisée, aux endroits appropriés.

À la différence de Britten, cependant, Bernstein attaque sa cible liturgique avec une étourdissante diversité de styles musicaux, dressant un véritable état des lieux de la musique classique et populaire au début des années 1970. L'écriture orchestrale est par moments d'une dissonance et d'une intensité brûlantes, et parfois avant-gardiste de par ses textures fragmentées; en revanche, la musique optimiste proche de la danse est en grande partie habitée par les rythmes additifs entraînants de l'Amérique latine, si familiers depuis *West Side Story* (1957), comédie musicale déterminante dans la carrière du

compositeur; quoi qu'il en soit, le plus grand conflit avec l'écriture "sérieuse" de cette *Messe* provient de l'introduction de passages de pur blues ou de rock, parfaitement adaptés au cynisme contemporain des tropes, ou segments vernaculaires interpolés, hostiles à la messe, et les plus directement liés à la crise spirituelle. Cette diversité phénoménale du langage musical se reflète dans le vaste effectif vocal et instrumental nécessaire au spectacle: deux orchestres, l'un sur scène, l'autre dans la fosse; une basse et deux guitares électriques; un chœur et des percussions (boîtes de conserve, bouteilles, tambours d'acier) "de la rue"; fanfare, groupes de blues et de rock; chœur traditionnel SATB de soixante chanteurs en vêtements sacerdotaux, tandis qu'un chœur d'enfants et des danseurs encapuchonnés servent la messe; et un ensemble impressionnant de bandes magnétiques en quadraphonie, enregistrées par CBS à New York, hurlant de tous les coins de la salle des passages de la messe en latin, souvent mis en musique de façon virtuose.

L'utilisation la plus fascinante de ces bandes magnétiques survient dès le début de l'œuvre lorsque le public, plongé dans le noir absolu, est bombardé par un traitement virtuose du "Kyrie eleison" (CD 1, [1]), dans lequel une musique non synchronisée pour quatre groupes vocaux et percussions aboutit

peu à peu à un ensemble cacophonique qui, à son point culminant, est soudain interrompu par le Célébrant grattant sa guitare. Paraissant seul sur scène, le Célébrant entonne "Simple Song" [2] devant un rideau fermé, utilisant un diatonisme typique de Copland; le thème mémorable de la louange ("Singing Lauda, Laude") devient par la suite un élément important de l'œuvre. Le répons "Alleluia" [3] fait appel à un chant préenregistré, évoquant un joyeux carillon, et écrit dans un type de cool jazz contrapuntique et enjoué. Cette section conclut les Dévotions initiales, et est suivie par le premier des deux Introïts. Le Premier Introït comprend les prières de la Préface [4] – pour lesquelles un chœur de la rue (*street chorus*) envahit la scène tandis qu'une fanfare joue avec énergie, dans un style hésitant entre le patriotisme de Sousa et l'humour sardonique du jeune Chostakovitch –; et un "Thrice-Triple Canon" [5] chanté *a cappella* par le Célébrant, le chœur d'enfants et le chœur de la rue. Le Second Introït est lui aussi bipartite: une bande folk préenregistrée et des voix d'hommes psalmodient "In nomine Patris" [6], suivi par une simple prière de la congrégation en forme de choral non accompagné, "Almighty Father" [7]. Les premières pages de l'œuvre s'achèvent avec "Epiphany", cadence de hautbois préenregistrée [8] qui nous amène au stade confessionnel crucial du drame, où les choses commencent à vraiment se gâter.

La première partie de la Confession, "Confiteor" [9], est éminemment rhétorique, le chœur psalmodiant le texte latin de façon rituelle, comme dans la *Messe* de 1948 de Stravinsky, que Bernstein admirait beaucoup. Une musique très rythmée, pour chœur et groupe de rock ("Mea culpa") se fait entendre pendant que le Célébrant bénit les reliques présentées par ses acolytes. Puis vient le premier des huit tropes de l'œuvre, chant de confusion adoptant un style rock (sonorités saturées de la guitare électrique), actualisant le langage de *West Side Story* [10]. Le trope suivant, "Easy" [11], est écrit pour une succession de chanteurs de blues accompagnés par un orchestre de blues; dans la section centrale, l'anxieuse psalmodie chorale en latin reprend, et cette section se conclut par un retour hyperbolique du blues, tandis que le chanteur met le Seigneur au défi de lui montrer la voie – "si tu es si merveilleux". Offrant un maximum de contraste, la première Méditation (sur trois) est un long interlude émotionnellement intense, dominé par les cordes [12]. Puis le Célébrant se met aux bongos et le chœur d'enfants se joint à lui dans une mesure à cinq temps d'une joyeuse vélocité, pour célébrer la première partie du Gloria [13], avant un nouveau passage distinctement stravinskien, "Gloria in Excelsis" [14], dans lequel la psalmodie devient énergiquement syncopée et ponctuée

par de puissants accords jouant sur les fausses relations. (Ce mouvement, avec son habillage musical excentrique d'un texte latin révéral, a sûrement influencé le compositeur britannique David Fanshawe, dont *African Sanctus* (1972), au succès jamais démenti, a suivi l'exemple de Bernstein en opposant des enregistrements de terrain de musique africaine à une version moderne et non conventionnelle de la messe, faisant appel aux musiques populaires occidentales.) Le trope "Half of the People" [15], basé sur un texte humoristique de Paul Simon, est enchaîné sans interruption au Gloria avant qu'une soprano soliste chante un autre trope doux-amer où elle se remémore d'importants moments émouvants de son passé [16].

Une deuxième Méditation [17] se présente sous la forme de quatre variations orchestrales intenses sur un thème emprunté au finale de la Neuvième Symphonie de Beethoven – la mélodie chromatique sur les paroles "Ihr stürzt nieder, Millionen?" (Êtes-vous à genoux, myriades?) – et conduit à l'Épître (CD 2, [1]), au cours de laquelle le langage familier d'auteurs ordinaires de lettres d'aujourd'hui vient en contrepoint de la lecture de la Bible par le Célébrant. Dans le Gospel-Sermon [2], un prédicateur fervent saute sur un banc, accompagné d'une "fanfare" composée de trombones, d'un banjo et d'une guitare; les danses et chants de la

foule, de nouveau dans le style de *West Side Story*, sont interrompus par l'apparition du Célébrant portant un costume sacerdotal encore plus somptueux qu'auparavant.

Une psalmodie préenregistrée du chœur, "Credo in unum Deum" [3], marque le début d'une séquence comportant pas moins de quatre tropes commentant le Credo de la liturgie, tous liés par de brefs rappels de la musique sur bande magnétique: le premier est un chant cynique pour voix d'hommes et groupe de rock [4], le deuxième, pour mezzo-soprano et orchestre de blues [5], le troisième fait appel à un chœur de la rue et à des rythmes latinos [6], et le quatrième est un appel d'un chanteur de rock à croire dans le pouvoir de l'individu [7]. Une troisième Méditation [8], pour chœur enregistré et cuivres tonitrueux, accompagne la présentation des vases sacrés de la Communion au Célébrant, qui dit une prière au nom des artistes du spectacle, citant chacun de leurs noms. Dans l'Offertoire [9], l'incantation des enfants, portant des bougies votives, est constamment interrompue par une psalmodie chorale; une réexposition démesurée de la danse folk du Second Introït marque la disparition du Célébrant, son absence encourageant l'assemblée à danser "avec une passion fétichiste" autour des vases sacrés.

Cette orgie de célébration est soudain interrompue par le retour du Célébrant portant une cape. Laissé seul, il joue d'un seul doigt les notes du Notre Père au piano, tout en chantant [10]. Il chante ensuite son propre trope de résistance face à la confusion et à la désillusion, "I Go On" [11], avant de sonner la cloche du Sanctus. Le chant du Sanctus par les enfants [12] se dissipe en une danse mystique "fantomatique"; alors que le volume sonore augmente, le Célébrant retrouve sa guitare et se met à chanter (en jouant sur le nom des notes sol et fa), son chant devenant de l'hébreu ("Kadosh!"), thème repris par le chœur tandis que la foule accumule les présents imaginaires jusqu'à ce qu'on ne le voie plus. L'interprétation dynamique de l'Agnus Dei [13] par le chœur de la rue accompagné par un groupe de rock, ponctuée de tapements de pieds à contretemps, entretient l'énergie. Le Célébrant élève l'ostensoir, mais ses acolytes l'empêchent de s'approcher de l'autel; il s'empare du calice au moment où il est sur le point de ne plus contrôler la foule, et invite chacun à prier. Alors qu'il essaie de gravir un escalier s'élevant depuis la scène vers un sommet symbolique, le Célébrant a de plus en plus de mal à se mouvoir et perd la parole tandis qu'il élève les vases sacrés. Un choral aux puissants accents de blues, "Dona nobis pacem", se fait entendre de plus en

plus fort, la cacophonie étant renforcée par des improvisations instrumentales de style rock et les "Kyrie" préenregistrés du début de l'œuvre, jusqu'à ce que le Célébrant perde tout à coup l'esprit et jette violemment les sacrements au sol [14]. L'assemblée se fige, prise d'une terreur abjecte devant ce blasphème suprême. Pendant la scène de folie qui suit, le Célébrant brise tout ce qui lui tombe sous la main, déchirant même en lambeaux la nappe de l'autel et dansant sur celui-ci, sur un accompagnement d'orgue digne d'un film muet, puis lacérant son costume sacerdotal et le jetant à la foule. Il revient ensuite à un état de stupeur et descend dans la fosse d'orchestre.

Une cadence de flûte, parallèle de la cadence de hautbois d'"Epiphany", laisse la place à un garçon soprano solo chantant le "Lauda, Laude" emprunté au "Simple Song" du Célébrant, tandis que débute Pax [15]. Les personnages sur scène se mettent à s'entreindre les uns les autres tandis que ce chant délicat progresse sur sa voie inexorable. Le Célébrant réparaît, vêtu simplement comme au début du drame. Tandis que l'assemblée tout entière chante le choral "Almighty Father", entendu précédemment, les enfants descendent dans la salle et distribuent le baiser de paix parmi le public.

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Traduction: Josée Bégaud

Le baryton **Randall Scarlata** a fait ses études à la Hochschule für Musik de Vienne et a remporté un master à la Juilliard School; en outre, il a travaillé pendant plusieurs étés avec le grand baryton français Gérard Souzay à Nice et à Salzbourg. Connu pour sa souplesse et la perfection de son talent musical, il a reçu de nombreux prix et maîtrise un répertoire qui couvre quatre siècles et quinze langues. Il mène une carrière bien remplie qui englobe l'opéra, le récital et le répertoire avec orchestre; il se produit sur scène dans toute l'Europe, en Amérique du Nord et du Sud, ainsi qu'au Proche-Orient et en Extrême-Orient. Il a chanté en soliste avec les orchestres de Philadelphie, du Minnesota et de l'Ulster, et avec les orchestres symphoniques de Pittsburgh et de San Francisco, le National Symphony Orchestra et le BBC Symphony Orchestra notamment. Il s'est produit dans de nombreux grands festivals de musique, notamment ceux de Ravinia, Marlboro, Édimbourg, Vienne, Salzbourg, Aspen et Spoleto (Italie). Interprète recherché dans le domaine de la musique nouvelle, il a donné plusieurs créations, mais il est tout aussi à l'aise dans les passions de Bach, les opéras de Mozart, les cycles de lieder de Schubert, les lieder avec orchestre de Mahler et les chants populaires américains. Récemment, il a participé à Boston à la création mondiale de

l'opéra de Thea Musgrave *The Mocking-Bird*, un ouvrage conçu pour un seul personnage. Il a interprété le rôle de Šiškov dans *De la Maison des morts* de Janáček au Lincoln Center, et a donné des récitals aux États-Unis et en Europe avec le pianiste Richard Goode. Randall Scarlata enseigne au College of Visual and Performing Arts à l'Université de West Chester.

La **Company of Music**, basée à Vienne et dirigée par son fondateur Johannes Hiemetsberger, forme des chanteurs solistes dans un "Sinfonietta vocal" dont les programmes se caractérisent à la fois par l'individualité et la discipline collective. Le chœur se consacre à des programmes de conception thématique, présentant un large éventail d'œuvres avant tout *a cappella*, qui va jusqu'à seize voix, dans des combinaisons et des contextes inhabituels, employant souvent des éléments scéniques et la totalité de l'espace d'exécution. L'alternance de passages solistes et tutti est valorisée afin d'insister sur la souplesse et les compétences d'ensemble de chacun des membres. Cette philosophie de l'exécution s'applique aussi, avec un résultat exceptionnel, dans le répertoire de musique ancienne comme la Messe en si mineur, les passions et les motets de Bach, interprétés avec le Bach Consort de Vienne.

Après des études à l'École scénique de musique, de danse et d'art dramatique de Hambourg et à la Musikhochschule Felix Mendelssohn Bartholdy de Leipzig, **Ruth Kraus** s'est produite sur d'importantes scènes musicales allemandes et autrichiennes dans des opérettes et comédies musicales comme *Die Fledermaus*, *Aufstieg und Fall der Stadt Mahagonny*, *City of Angels*, *The Rocky Horror Picture Show*, *Jekyll and Hyde*, *Rebecca* et *Elisabeth*, ouvrage qu'elle a également chanté en tournée en Italie et au Japon.

Née aux Pays-Bas et formée à l'Académie des arts dramatiques d'Anvers, en Belgique, **Lenneke Willemsen** se produit à la télévision et dans des comédies musicales dans toute la Belgique, aux Pays-Bas et en Autriche, notamment dans *Chess*, *Fiddler on the Roof*, *Cyrano*, *Beauty and the Beast*, *Dance of the Vampire* et *Elisabeth*.

Reinwald Kranner a fait ses études à la Musikhochschule de Graz et au Konservatorium der Stadt Wien ainsi qu'avec Otto Edelmann. Il s'est affirmé à la fois comme interprète et chorégraphe dans le domaine du théâtre musical aussi bien à Hong Kong et Moscou, qu'aux États-Unis. Il s'est produit dans *Elisabeth*, *West Side Story*, *Fiddler on the Roof*, *Romeo and Juliet*, *Jesus Christ Superstar*, *Evita* et *The Producers*, en dehors de ses propres spectacles conçus pour les enfants comme pour les adultes.

Né dans le New Jersey, **Dave Moskin** a grandi à New York et, dès son enfance, il a acquis une expérience d'acteur à Broadway, à la télévision et au cinéma. À dix-neuf ans, il jouait dans des boîtes de nuit à New York avec son propre groupe. Depuis 1995, il joue beaucoup à Vienne, se produisant notamment dans des productions de *Tommy*, *Footloose*, *Jesus Christ Superstar*, *Hair* et *Jekyll and Hyde*.

Né à Görlitz, **André Bauer** a commencé à travailler le chant à la Hochschule für Musik Carl Maria von Weber de Dresde; il a obtenu son diplôme à Francfort. Sa carrière dans le théâtre musical allemand et autrichien comprend des rôles importants notamment dans *My Fair Lady*, *Fiddler on the Roof*, *Hair*, *Romeo and Juliet*, *Les Misérables*, *Miss Saigon*, *Le Bossu de Notre-Dame*, *Elisabeth*, *Jesus Christ Superstar* et *Sweeney Todd*.

Depuis sa fondation à Bad Tölz, le **Tölzer Knabenchor**, qui a célébré son cinquantième anniversaire en 2006, a toujours été dirigé par le chef d'orchestre et professeur de chant Gerhard Schmidt-Gaden. Aujourd'hui, plus de deux cents jeunes garçons de Munich et de Haute Bavière sont formés dans les studios du chœur par le professeur Schmidt-Gaden et ses six assistants. Les principes d'enseignement ont toujours reposé

d'abord et avant tout sur la joie de chanter, les membres du chœur étant encouragés à développer la créativité, la spontanéité et l'auto-discipline en même temps qu'une technique parfaite. Les membres les plus talentueux de ce chœur peuvent donc, le moment venu, se produire sur des scènes lyriques et dans des salles de concert internationales. Les divers groupes et solistes du chœur donnent plus de deux cents concerts et représentations lyriques par an dans le monde entier. Leur répertoire s'étend de la musique du Moyen-Âge aux œuvres contemporaines, sans exclure les chants traditionnels, avec un accent particulier sur la musique sacrée baroque et classique, et, dans tout le répertoire, sur un style d'exécution historiquement authentique. Soutenu financièrement par le land de Bavière, la ville de Bad Tölz et le Schörghuber Unternehmensgruppe, le Tölzer Knabenchor a chanté sous la baguette des chefs les plus célèbres et fait de nombreux enregistrements importants.

Fondé en 1991 par Johannes Hiemetsberger, le **Chorus sine nomine** a remporté de nombreux prix et compte aujourd'hui parmi les plus importants ensembles vocaux d'Autriche. Il s'est produit à la Wiener Konzerthaus et au Musikverein de Vienne; il a participé notamment au Festival Styriarte,

aux Festivals Pentecôte et Baroque de Salzbourg, à la Brucknerfest de Linz, à la Kammermusikfest de Lockenhaus et au Festival de Grafenegg. Il entretient une relation privilégiée avec les concerts de la Musikalische Jugend Österreichs (Jeunesse). Également actif sur le plan international, ce chœur s'est produit au Festival de Ravenne, au Théâtre des Champs-Élysées, au Barbican Hall de Londres et à la Philharmonie de Munich. Il a effectué des tournées *a cappella* en Asie et aux États-Unis. Il a chanté sous la direction de chefs d'orchestre tels Jordi Savall, Martin Haselböck, HK Gruber, Gidon Kremer, Trevor Pinnock et Ulf Schirmer dans un répertoire qui va de la *Rappresentazione di anima e di corpo* de Cavaliere et des *Vêpres de Monteverdi* à *Aufstieg und Fall der Stadt Mahagonny* de Weill et *Sonnengesang* de Goubaïdulina. Le Chorus sine nomine s'enorgueillit aussi de nombreuses commandes et créations.

Depuis les débuts de l'**Absolute Ensemble** de Kristjan Järvi en 1993, ses admirateurs ont vu s'opérer lentement une sorte de métamorphose. Il a vu le jour à New York comme un groupe de musique nouvelle supplémentaire, mais Järvi semblait incapable d'étancher sa soif de musique en tout genre et il a fait de cet ensemble ce qu'il appelle avec tendresse des "omnivores musicaux".

Appelés aussi bien à improviser qu'à arranger et à composer, ses membres se prêtent à des pratiques d'exécution qu'ignore généralement l'espèce classique. En favorisant l'intégration plutôt que l'exclusion, ce groupe fait fusionner ses racines classiques avec tout ce qui se présente, du jazz et du rock aux musiques du monde et au hip-hop. Il fait des tournées dans le monde entier et a publié huit albums à succès, ce qui a permis à l'*American Record Guide* de laisser entendre que ce "pourrait être le plus attrayant et le plus virtuose des groupes de musique nouvelle d'aujourd'hui". L'**Absolute Ensemble** est en résidence à la Musikfest de Brême où, outre les concerts, il anime chaque année l'**Absolute Academy** à l'Université des arts de Brême et, où, en 2007, il a reçu le prestigieux Prix de la Deutsche Bank pour des réalisations musicales exceptionnelles.

Le **Tonkünstler-Orchester Niederösterreich**, l'Orchestre d'État de Basse-Autriche, est l'une des institutions les plus importantes de la vie culturelle musicale autrichienne tout en poursuivant des voies non conventionnelles dans le futur orchestral. D'une part, le répertoire et la culture tonale de l'orchestre se fondent sur cent ans d'histoire et une solide tradition d'interprétation. D'autre part, sous la direction de son dynamique chef principal actuel, Kristjan Järvi, l'ensemble

a pris un certain nombre d'initiatives nouvelles. Il maintient trois résidences dans des cadres très variés et très prestigieux: la Goldener Saal du Musikverein de Vienne, le Festspielhaus à St Pölten, et depuis l'été 2007 le nouveau lieu de festival au château de Grafenegg. L'Orchestre compte Kurt Wöss, Heinz Wallberg, Walter Weller, Miltiades Caridis, Isaac Karabtchevsky et Fabio Luisi parmi ses anciens chefs principaux, et attire les chefs et les solistes les plus distingués. En 1913, un précurseur du présent orchestre donna la première mondiale des *Gurrelieder* de Schoenberg, et le Tonkünstler-Orchester continue d'étendre son répertoire en explorant des œuvres nouvelles ou peu familières des trois derniers siècles. Il est devenu le premier orchestre en Autriche à créer un département consacré à l'éducation musicale, organisant des ateliers préparant les élèves des écoles à assister à des concerts et des représentations de théâtre musical, et stimulant leur sensibilité musicale. L'Orchestre a réalisé de très nombreux enregistrements, et effectue régulièrement des tournées à travers le monde entier.

Le chef estonien Kristjan Järvi a établi un rapport spécial avec les publics du monde entier. Renommé pour son exceptionnel

sens de la communication sur la scène internationale, *The New York Times* l'a salué comme "une force cinétique sur le podium, un nouveau Leonard Bernstein". En sa qualité de chef principal et de directeur musical du Tonkünstler-Orchester Niederösterreich de Vienne – avec lequel il a effectué des tournées en Grande-Bretagne, en Espagne, en Allemagne, au Japon et dans les pays baltes – et du célèbre **Absolute Ensemble** de New York qu'il a fondé, il est bien connu pour sa compréhension musicale d'un répertoire allant des œuvres de la période classique à celles du vingt-et-unième siècle. Son don pour des programmes plein d'imagination est reflété par sa nomination au poste de conseiller artistique du Kammerorchester de Bâle. Très demandé par les orchestres les plus prestigieux du monde, incluant la Staatskapelle de Dresde, le BBC Philharmonic, le Sydney Symphony, l'Orchestre philharmonique de Tokyo et l'Orchestre national de France, Kristjan Järvi se produit régulièrement à la tête du London Symphony Orchestra, de l'Orchestre du Gewandhaus de Leipzig, de l'Orchestre symphonique de la Radio de Berlin, de l'Orchestre symphonique du WDR de Cologne, de la Philharmonie de la Radio du NDR et du Royal Scottish National Orchestra.



Dress rehearsal of Bernstein's *Mass* at the Festspielhaus St Pölten,
15 February 2006

MASS

A Theatre Piece for Singers, Players and Dancers

Text from the liturgy of the Roman Mass
Additional texts by Stephen Schwartz and Leonard Bernstein

The Setting

There is a continuous path that originates in the pit and rises as stairs onto the stage apron. This path leads to a central playing area which, in turn, leads to a raised circular Altar space and then continues as stairs that ascend to a distant summit.

During the third sequence (Second Introit), choir pews appear upstage left and right, abutting the stair path, and remain there throughout the rest of the work.

The orchestra is divided into two parts: a pit orchestra of strings and percussion, plus two organs; a stage orchestra of brass, woodwinds, electric guitars, keyboards and percussion. These stage instrumentalists are in costume and act as members of the cast.

The chorus of street people consists of as many as forty-five singers and dancers. Also on this part of the stage is the boys' choir of about twenty voices. Filling the upstage pews is a sixty-voice mixed choir in robes. A complement of dancers in hooded robes plays Acolytes who assist the Celebrant in the ritual of the Mass.

COMPACT DISC ONE

I. Devotions before Mass

1. Antiphon: Kyrie eleison

Track One. In total darkness, pre-recorded sound is heard coming from the four speakers placed in the four corners of the house.

High Soprano and Bass Solo
Kyrie eleison.

Second Soprano and Alto Soli, Tenor and Baritone Soli
Christe eleison.

(The Celebrant with guitar is alone on stage, before the closed curtain. His guitar chord wipes out pre-recorded sound, which fades immediately.)

2. Hymn and Psalm: 'A Simple Song' Celebrant

Sing God a simple song:
Lauda, Laude...
Make it up as you go along:
Lauda, Laude...
Sing like you like to sing.
God loves all simple things,
For God is the simplest of all.

I will sing the Lord a new song
To praise Him, to bless Him, to bless the Lord.

I will sing His praises while I live
All of my days.

Blessed is the man who loves the Lord,
Blessed is the man who praises Him.
Lauda, Lauda, Laude,
And walks in His ways.

I will lift up my eyes
To the hills from whence comes my help.
I will lift up my voice to the Lord,
Singing Lauda, Laude.
(A solo boy from the Boys' Choir enters.)
For the Lord is my shade,
Is the shade upon my right hand,
And the sun shall not smite me by day
Nor the moon by night.
Blessed is the man who loves the Lord,
Lauda, Lauda, Laude,
And walks in His ways.
(Solo boy takes Celebrant's guitar. Altar
boys invest him with a simple robe.)
Lauda, Lauda, Laude,
Lauda, Lauda di da di day...
All of my days.

3. Responsory: Alleluia
Track Two

Six Solo Voices
Du bing, du bang, du bong, etc.
Alleluia! Alleluia! etc.

II. First Introit (Rondo)

1. Prefatory Prayers
(The stage is suddenly flooded with people,
light, and music.)

Street Chorus
Kyrie eleison!
Christe eleison!
Gloria Patri et Filio,
Et Spiritui Sancto!
Sicut erat in principio
Et nunc et semper,
Et in saecula saeculorum.
Amen.

Basses
Introibo ad altare Dei.

Tutti
Ad Deum qui laetificat juventutem meam.

Women
Asperges me, Domine,
Hyssopo, et mundabor.
Emitte lucem tuam,
Et veritatem tuam.
Ostende nobis, Domine...

Basses
Domine.

Women
Misericordiam tuam.

Soprani and Celebrant
Vidi aquam egredientem
De templo latere dextro.

Rest of Street Chorus
Alleluia!

Soprani and Celebrant
Et omnes ad quos pervenit
Aqua ista salvi facti sunt,
Et dicent:

Tutti
Alleluia!

Boys' Choir
Kyrie eleison.

Street Chorus
Christe eleison.

Solo Boy and Boys' Choir
Here I go up to the altar of God.
In I go, up I go
To God who made me young,
To God who made me happy,
To God who makes me happy to be young.

Solo Boy, Boys' Choir and Street Chorus
Kyrie eleison.
Christe eleison!

Street Chorus and Boys' Choir
Alleluia!

2. Thrice-Triple Canon: Dominus vobiscum
Celebrant, Boys' Choir and Street Chorus
Dominus vobiscum.
Et cum spiritu tuo.

III. Second Introit

1. In nomine Patris
Celebrant (speaking)
In the name of the Father, and the Son, and
the Holy Ghost.

Track Three
(The Celebrant kneels.)
(The Acolytes enter, carrying ritual objects,
relics, etc.)

Boys' Choir and Choir (Men)
In nomine Patris, et Filii,
(The Choir files into the pews and sits.)
Et Spiritus Sancti.
Amen.

(The Celebrant stands and raises his arms.)

Celebrant (speaking)
Let us rise and pray.
Almighty Father, bless this house.
And bless and protect all who are assembled
in it.

- 7 2. Prayer for the Congregation**
(Chorale: 'Almighty Father')
Choir
 Almighty Father, incline thine ear:
 Bless us and all those who have gathered
 here.
 Thine angel send us,
 Who shall defend us all.
 And fill with grace
 All who dwell in this place.
 Amen.

(The Celebrant gestures all to sit.)

- 8 3. Epiphany**
Track Four
Oboe solo

Celebrant (*speaking*)
 I confess to Almighty God, to blessed
 Mary ever Virgin, to blessed Michael the
 archangel, to blessed John the Baptist, to
 the holy apostles, Peter and Paul...

IV. Confession

- 9 1. Confiteor**
Choir
 Confiteor Deo omnipotenti,
 Beatae Mariae semper Virgini,
 Beato Michaeli Archangelo,
 Beato Joanni Baptistae,
 Sanctis Apostolis Petro et Paulo,
 Omnibus sanctis,

Et vobis, fratres:
 Quia peccavi nimis cogitatione, verbo et
 opere:
(The Celebrant blesses the relics of the
Acolytes.)
 Mea culpa,
 Mea maxima culpa.
 Ideo precor,
 Beatam Mariam semper Virginem,
 Beatum Michaellem Archangelum,
 Beatum Joannem Baptistam,
 Sanctos Apostolos Petrum et Paulum.
 Omnes Sanctos,
 Et vos, fratres:
 Orare pro me
 Ad Dominum Deum nostrum.

- 10 2. Trope: 'I Don't Know'**
Street Chorus (Men)
 Confiteor, confiteor...

First Rock Singer
 Lord, I could go confess
 Good and loud, nice and slow,
 Get this load off my chest,
 Yes, but how, Lord, I don't know.
 What I say I don't feel,
 What I feel I don't show,
 What I show isn't real,
 What is real, Lord, I don't know,
 No, no, no...
 I don't know.

I don't know why ev'ry time
 I find a new love
 I wind up destroying it.
 I don't know why I'm so crazy-minded
 I keep on kind of enjoying it.
 Why I drift off to sleep
 With pledges of deep resolve again,
 Then along comes the day
 And suddenly they dissolve again.
 I don't know...

First Rock Singer and Descant

What I say I don't feel,
 What I feel I don't show,
 What I show isn't real,
 What is real, Lord, I don't know,
 No, no, no...
 I don't know.

- 11 3. Trope: 'Easy'**
First Blues Singer
 Well, I went to the holy man and I confessed,
 Look, I can beat my breast
 With the best.
 And I'll say almost anything that gets me
 blessed.
 Upon request.
 It's easy to shake the blame for any crime
 By trotting out that *mea culpa* pantomime:
 'Yes, yes, I'm sad.
 I sinned, I'm bad.'
 Then go out and do it one more time.

Second Rock Singer
 I don't know where to start.
 There's so much I could show
 If I opened my heart
 But how far, Lord, but how far can I go?
 I don't know.

Second Blues Singer

If you ask me to join you in some real good
 vice,
 Now that might be nice
 Once or twice.
 But don't look for sacraments or sacrifice,
 They're not worth the price.
 It's easy to have yourself a fine affair.
 Your body's always ready, but your soul's
 not there.
 Don't count on trust,
 Come love, come lust.
 It's so easy when you just don't care.

Third Rock Singer
 What I need I don't have,
 What I have I don't own,
 What I own I don't want,
 What I want, Lord, I don't know.

Third Blues Singer
 If you ask me to sing you verse that's
 versatile,
 I'll be glad to beguile you
 For a while.

But don't look for content beneath the
style,
Sit back and smile.
It's easy for you to dig my jim jam jive,
And, baby, please observe how neatly I
survive.
And what could give
More positive
Plain proof that living is easy when you're
half alive.

All Three Rock Singers
If I could I'd confess,
Good and loud, nice and slow, Lord.

All Three Blues Singers
Easy, easy.

Choir
Beatam Mariam semper Virginem,
Precor,
Beatum Michaellem Archangelum,
Ideo precor
Beatum Joannem Baptistam,
Sanctos Apostolos Petrum et Paulum.
Omnes sanctos,
Et vos, fratres,
Orare pro me
Ad Dominum Deum nostrum.

All Six Solo Singers and Descant
What I say I don't feel,
What I feel I don't show,
What I show isn't real,
What is real, Lord, I don't know,
No, no, no...
I don't know.

First Rock Singer
Come on, Lord, if you're so great
Show me how, where to go.
Show me now, I can't wait,
Maybe it's too late, Lord.
I don't know.

First Blues Singer
Confiteor.

Celebrant (*speaking*)
God forgive you.

All (*speaking*)
God forgive us all.

Celebrant (*speaking*)
God be with you.

All (*speaking*)
And with your spirit.

Celebrant (*speaking*)
Let us pray.

¹² **V. Meditation No. 1**
Orchestra alone

VI. Gloria

¹³ **1. Gloria tibi**
Celebrant and Boys' Choir

Gloria tibi,
Gloria tibi,
Gloria!
Gloria Patri,
Gloria Filio,
Et Spiritui Sancto.
Laudamus te,
Adoramus te,
Glorificamus te,
Benedicimus te!
Gloria Patri,
Gloria Filio,
Et Spiritui Sancto.
Gloria!

Celebrant (*embracing Boys, in shout of praise*)
Glory to God in the Highest and Peace on
Earth to Men of Good Will!

(*He is interrupted by the 'Gloria in Excelsis'.*)

¹⁴ **2. Gloria in Excelsis**
Choir
Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Laudamus te,
Adoramus te,
Benedicimus te,
Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam:
Domine Deus,
Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
Qui tollis peccata mundi, miserere nobis;
Suscipe deprecationem nostram;
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu; in gloria Dei Patris.
Amen.

¹⁵ **3. Trope: 'Half of the People'**
**This quatrain was a Christmas present
from Paul Simon. Gratias. L.B.*

Street Chorus (*jumping to their feet*)
Amen!
Half of the people are stoned
And the other half are waiting for the next
election.
Half the people are drowned
And the other half are swimming in the
wrong direction.*

(During this sequence, the Acolytes place an elaborate stole on the Celebrant's shoulders.)
They call it
Glorious Living,
And, baby, where does that leave you,
You and your kind?

Choir
...miserere nobis;
Suscipe deprecationem nostrum.

Street Chorus
...you and your youth and your mind?
Nowhere, nowhere, nowhere.
Half of the people are stoned
And the other half are waiting for the next
election...

16 4. Trope: 'Thank You'
Soprano Solo
There once were days so bright,
And nights when ev'ry cricket call seemed
right,
And I sang Gloria,
Then I sang Gratias Deo.
I knew a glorious feeling of thank you and...
Thank you...

The bend of a willow,
A friend and a pillow,
A lover whose eyes
Could mirror my cries of Gloria...

And now, it's strange,
Somehow, though nothing much has really
changed,
I miss the Gloria,
I don't sing Gratias Deo.
I can't say quite when it happened,
But gone is the... thank you...

Street Chorus
Half the people are drowned
And the other half are swimming in the
wrong direction.

Celebrant *(speaking)*
Let us pray.

(Everybody quietly sits or kneels.)

17 VII. Meditation No. 2
(on a sequence by Beethoven)
Orchestra alone

COMPACT DISC TWO

1 VIII. Epistle: 'The Word of the Lord'
Celebrant *(reading from the Book)*
Dear Brothers: This is the gospel I
preach; and in its service I have suffered
hardship like a criminal; yea, even unto
imprisonment; but there is no imprisoning
the word of God...

A Young Man
Dearly Beloved: Do not be surprised if the
world hates you. We who love our brothers
have crossed over to life, but they who do
not love, abide in death. Everyone who
hates his brother is a murderer.

Another Young Man
Dear Mom and Dad: Do not feel badly or
worry about me. Nothing will make me
change my mind. Try to understand: I am
now a man.

Celebrant
You can lock up the bold men,
Go and lock up your bold men and hold
men in tow,
You can stifle all adventure
For a century or so.
Smother hope before it's risen,
Watch it wizen like a gourd,
But you cannot imprison
The Word of the Lord.

Celebrant and Street Chorus
No, you cannot imprison
The Word of the Lord.

Celebrant
For the Word was at the birth of the
beginning,

It made the heavens and the earth and set
them spinning,
And for several million years
It's endured all our forums and fine ideas.
It's been rough but it appears to be winning!
There are people who doubt it and shout
it out loud,
Oh they bellow and they bluster 'til they
muster up a crowd.
They can fashion a rebuttal that's as subtle
as a sword,
But they're never gonna scuttle the Word
of the lord.

Celebrant and Street Chorus
No, they're never gonna scuttle the Word
of the Lord!

An Older Man
Dear Brothers: I think that God has made
us apostles the most abject of mankind.
We hunger and thirst, we are naked, we
are roughly handled, and we have no fixed
abode. They curse us and we bless. They
persecute us and we suffer it... They treat
us as the scum of the earth, the dregs of
humanity, to this very day.

A Young Girl
Dear Folks: Jim looked very well on my first
visit. With his head clean-shaven, he looked
about nineteen years old. He says the

prison food is very good, cafeteria-style.
For the first few days he is not allowed any
books except his Bible. We sat and talked
about our marriage and about how we
would grow through this. When I hugged
him he smelled so good, a smell of clean
plain soap; he smelled like a child when
you put him to bed.

Celebrant

All you big men of merit who ferret out
flaws,
You rely on our compliance with your
science and your laws.
Find a freedom to demolish while you
polish some award,
But you cannot abolish the Word of the
Lord.

Celebrant and Street Chorus

No, you cannot abolish the Word of the
Lord.

Celebrant

For the Word created mud and got it going,
It filled our empty brains with blood and
set it flowing,
And for thousands of regimes
It's endured all our follies and fancy
schemes.
It's been tough, and yet it seems to be
growing!

O you people of power, your hour is now.
You may plan to rule forever, but you never
do somehow!
(Celebrant closes the book.)
So we wait in silent treason until reason is
restored,
And we wait for the season of the Word of
the Lord.
We await the season of the Word of the
Lord.
We wait, we wait for the Word of the Lord...

2 IX. Gospel-Sermon: 'God Said'
*(The Preacher jumps on a bench, surrounded
by his congregants.)*

Preacher (pious)

God said: Let there be light.
And there was light.

Street Chorus

God said: Let there be night.
And there was night.

Preacher

God said: Let there be day.
And there was day...

Street Chorus

...day to follow the night.

Preacher

And it was good, brother...

Preacher and Street Chorus
And it was good, brother...

Preacher

And it was good, brother...

Preacher and Street Chorus
And it was goddam good.

Preacher

God said: Let there be storms.
Storms to bring life...

Street Chorus

...life in all of its forms,
Forms such as herds...

Preacher

...herds and gaggles and swarms,
Swarms that have names...

Street Chorus

...names and numbers and norms.

Preacher

And it was good, brother...

Preacher and Street Chorus
And it was good, brother...

Preacher

And it was good, brother...

Preacher and Street Chorus
And it was goddam good.

Preacher (a little less pious)
God said: Let there be gnats.
Let there be sprats...

Street Chorus

...sprats to gobble the gnats
So that the sprats...

Preacher

...sprats may nourish the rats,
Making them fat...

Street Chorus

...fat, fine food for the cats.

Preacher

And they grew fat, brother...

Preacher and Street Chorus

And they grew fat, brother...

Preacher

All but the gnats, brother...

Preacher and Street Chorus
They all grew fearful fat.

Preacher (always a bit nastier)
And God saw it was good.

Street Chorus
God made it be good...

Preacher
Created it good...

Street Chorus
Created the gnats...

Preacher
...gnats to nourish the sprats...

Street Chorus
...sprats to nourish the rats...

Preacher
And all for us big fat cats.

Street Chorus
...us cats!

Preacher (*stomping*) and Street Chorus
Yow!

Street Chorus
And it was good.

First Solo and Street Chorus
(antiphonally)
God said it's good to be poor,
Good men must not be secure;
So if we steal from you,
It's just to help you stay pure.

Soloist and Street Chorus
And it was good.

Second Solo and Street Chorus
(antiphonally)
God said take charge of my zoo,
I made these creatures for you;
So He won't mind if we
Wipe out a species or two.

Soloist and Street Chorus
And it was good.

Third Solo and Street Chorus
(antiphonally)
God said to spread His commands
To folks in faraway lands;
They may not want us there,
But, man, it's out of our hands.

Soloist and Street Chorus
And it was good.

Fourth Solo and Street Chorus
(antiphonally)
God said that sex should repulse
Unless it leads to results;
And so we crowd the world
Full of consenting adults.

Soloist and Street Chorus
And it was good.

Fifth Solo and Street Chorus
(antiphonally)
God said it's good to be meek,
And so we are once a week;
It may not mean a lot
But oh, it's terribly chic.

Soloist and Street Chorus
And it was good.

Preacher (*with rising arrogance and delight*) and Street Chorus (*antiphonally*)
God made us the boss.
God gave us the cross.
We turned it into a sword
To spread the Word of the Lord.
We use His holy decrees
To do whatever we please.

Street Chorus
Yeah!

Preacher and Street Chorus
And it was good! Yeah!
And it was goddam good!

*(They dance, drunk with power.)
(The dance suddenly halts at the appearance
of the Celebrant, who is now even more
elaborately robed.)*

Preacher (*suddenly pious again*)
God said: Let there be light.
And there was light.

Street Chorus
God said: Let there be night.
And there was night.

Preacher
God said: Let there be day.
And there was day...

Street Chorus
...day to follow the night.

Preacher (*retreating*)
And it was good, brother...

Preacher and Street Chorus (*retreating*)
And it was good, brother...
And it was...

X. Credo
1. Credo in unum Deum
Track Five

Celebrant (*declaiming*)
I believe in one God, the Father Almighty,
maker of heaven and earth, and of all things
visible and invisible. And in one Lord...

(He is interrupted by the recording.)

Chorus

Credo in unum Deum,
 Patrem omnipotentem,
 Factorem caeli et terrae,
 Visibilium omnium et invisibilium.
 Et in unum Dominum Jesum Christum,
 Filium Dei unigenitum.
 Et ex Patre natum ante omnia saecula.
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero.
 Genitum, non factum, consubstantialem
 Patri:
 Per quem omnia facta sunt.
 Qui propter nos homines et propter
 nostram salutem descendit de caelis.
 Et incarnatus est de Spiritu Sancto
 Ex Maria Virgine: et homo factus est.

(*The Celebrant kneels.*)

4 2. Trope: 'Non Credo'

Male Group (*interrupting tape*)
 Et homo factus est.

Baritone Solo

And was made man...

Male Group

And was made man.

Baritone Solo (*grim*)

And you become a man.
 You, God, chose to become a man.
 To pay the earth a small social call.
 I tell you, sir, you never were
 A man at all.
 Why?
 You had the choice when to live,
 When
 To die,
 And then
 Become a god again.
 And then a plaster god like you...

Male Group

A God like you too...

Baritone Solo

Has the gall to tell me what to do
 To become a man,
 To show my respect on my knees...

Male Group

Be like a man.

Baritone Solo

Go genuflect, but don't expect guarantees.
 Oh,
 Just play it dumb,
 Play it blind,

But when I go

Then

Will I become a god again?

Male Group

Possibly yes, probably no...

Baritone Solo

Yes, probably no.

Give me a choice,
 I never had a choice.
 Or I would have been a simple tree,
 A barnacle in a silent sea,
 Anything but what I must be:
 A man,
 A man,
 A man!

Male Group

Possibly yes, probably no...

Baritone Solo

You knew what you had to do,
 You knew why you had to die.

Male Group

Man,
 Man.

Baritone Solo

You chose to die, and then revive again.
 You chose, you rose alive again.
 But I,
 I don't know why I should live
 If only to die.
 Well, I'm not gonna buy it!

Male Group

Possibly yes, probably no...

Baritone Solo

I'll never say credo.
 How can anybody say credo?
 I want to say credo...

Track Six

(*The Acolytes dance.*)

Choir

Crucifixus etiam pro nobis sub Pontio Pilato,
 Passus, et sepultus est.
 Et resurrexit tertia die, secundum Scripturas.
 Et ascendit in caelum:
 Sedet ad dexteram Patris,
 Et iterum venturus est cum gloria iudicare
 vivos et mortuos.

5 **3. Trope: 'Hurry'**
Mezzo-soprano Solo (*interrupting tape*)
 You said you'd come again.
 When?
 When things got really rough.
 So you made us all suffer
 While they got a bit rougher,
 Tougher and tougher.
 Well, things are tough enough.
 (*almost whispered*)
 So when's your next appearance on the
 scene?
 I'm ready.
 Hurry.
 Went to church for clearance and I'm clean
 And steady.
 Hurry.
 While I'm waiting I can get my bags packed,
 Flags flown,
 Shoes blacked,
 Wings sewn on.
 Oh don't you worry:
 I could even learn to play the harp.
 You know it.
 Show it.
 Hurry.
 Hurry and come again.

Track Seven

Choir
 Sedet ad dexteram Patris.
 Et iterum venturus est cum gloria iudicare
 vivos et mortuos:
 Cujus regni non erit finis.

6 **4. Trope: 'World without End'**
Street Chorus (*interrupting pre-recorded
 sound*)
 Non erit finis...
 World without end...

Mezzo-soprano Solo
 Whispers of living, echoes of warning,
 Phantoms of laughter on the edges of
 morning.
 World without end spins endlessly on,
 Only the men who lived here are gone,
 Gone on a permanent vacation,
 Gone to await the next creation.
 World without end at the end of the world.
 Lord, don't you know it's the end of the
 world?
 Lord, don't you care if it all ends today?
 Sometimes I'd swear that you planned it
 this way...
 Dark are the cities, dead is the ocean,
 Silent and sickly are the remnants of
 motion.
 World without end turns mindlessly round,
 Never a sentry, never a sound.
 No one to prophesy disaster,

No one to help it happen faster.
 No one to expedite the fall,
 No one to soil the breeze,
 No one to oil the seas,
 No one to anything,
 No one to anything,
 No one to anything at all.

(*Recording interrupts.*)
Track Eight

Choir
 Et in Spiritum Sanctum,
 Dominum et vivificantem:
 Qui ex Patre Filioque procedit.
 Qui cum Patre, et Filio simul adoratur, et
 conglorificatur:
 Qui locutus est per Prophetas.
 Et unam sanctam catholicam et apostolicam
 Ecclesiam.
 Confiteor unum baptisma in remissionem
 peccatorum.
 Et exspecto resurrectionem mortuorum.
 Et vitam venturi saeculi.
 Amen.

Three Soli
 You chose...
 Hurry and come again...
 You rose...
 World without end, end of the world!
 A man!

Bags packed, wings sewn...
 End of the world!
 A man!
 Wings sewn.
 Lord, don't you care?
 You chose!
 Hurry!
 Lord, don't you care?
 You rose!
 Hurry!

7 **5. Trope: 'I Believe in God'**
Three Soli and Street Chorus
 Amen! Amen! Amen!

Rock Singer
 Amen! Amen! Amen!
 I believe in God,
 But does God believe in me?
 I'll believe in any god
 If any god there be.
 That's a pact.
 Shake on that.
 No taking back.

I believe in one God,
 But then I believe in three.
 I'll believe in twenty gods
 If they'll believe in me.
 That's a pact.
 Shake on that.
 No taking back.

Who created my life?
Made me come to be?
Who accepts this awful
Responsibility?

Is there someone out there?
If there is, then who?
Are you list'ning to this song
I'm singing just for you?

I believe my singing.
Do you believe it too?
I believe each note I sing
But is it getting through?

I believe in F sharp.
I believe in G.
But does it mean a thing to you
Or should I change my key?

How do you like A flat?
Do you believe in C?

Choir
Crucifixus etiam pro nobis sub...

Rock Singer
Do you believe in anything
That has to do with me?

Street Chorus
I believe in God,
But does God believe in me?
I'll believe in thirty gods
If they'll believe in me.
That's a pact.
Shake on that.
No taking back.

Rock Singer
I'll believe in sugar and spice,
I'll believe in ev'rything nice;
I'll believe in you and you and you
And who...
Who'll believe in me?

Celebrant (*speaking*)
Let us pray.
Let us pray!

XI. Meditation No. 3
(*De profundis*, Part 1)
Track Nine

Choir
De profundis clamavi ad te, Domine;
Domine, audi vocem meam!
Fiant aures tuae intentae
Ad vocem obsecrationis meae.
Si delictorum memoriam servaveris, Domine!
Quis sustenebit?
Sed penes te est peccatorum venia,

Ut cum reverentia serviatur tibi.
Spero in Dominum,
Sperat anima mea in verbum eius.
Spero!
Sperat!

(*During the foregoing, four altar boys bring the Celebrant vessels for Communion: Monstrance, Chalice, Lavabo-basin, and Sanctus Bell.*)

Celebrant
Memento, Domine... Remember, O Lord,
Thy servants and handmaids... (*ad lib.*
Names of cast members)... and all here
present, whose faith is known to Thee,
and for whom we offer up this sacrifice.
We beseech Thee, in the fellowship of
communion, graciously to accept it and
grant peace to our days.

XII. Offertory
(*De profundis*, Part 2)
(*The Boys' Choir files in carrying lit votive candles. The Celebrant blesses the sacred objects held by the altar boys. The Acolytes receive them and carry them downstage to the consecrated square. The Celebrant exits.*)

Boys' Choir and Choir (*antiphonally*)
Exspectat anima mea Dominum
Magis quam custodes auroram.

Exspectet Israel Dominum,
Quia penes Dominum
Misericordia et copiosa penes eum
redemptio:
Et ipse redimet Israel ex omnibus
iniquitatibus eius.
Gloria Patri!

(*With the exit of the Celebrant, the ensembles are drawn to the holy vessels and dance around them with fetishistic passion.*)
(*The Celebrant reappears wearing a cope. There is a frozen silence, during which the ensemble slowly backs off and exits.*)

XIII. The Lord's Prayer

1. Our Father...
(*The Celebrant, left alone, goes to the piano, picks out a melody with one finger, searching it out, and sings along with it.*)

Celebrant (*as if improvising*)
Our Father, who art in heaven,
Hallowed be Thy name.
Thy kingdom come,
Thy will be done, on earth as it is in heaven.
(*One or two choir boys enter, watch and listen around the piano...*)
(*a bit more motion and sonority*)
Give us this day our daily bread
And forgive us our trespasses

As we forgive those who trespass against us.
(...then, similarly, three clarinetists and a guitarist.)
(slowly again)
 And lead us not into temptation,
 But deliver us from evil.
(leaves piano)
 Amen.

11 2. Trope: 'I Go On'
Celebrant

When the thunder rumbles,
 Now the Age of Gold is dead
 And the dreams we've clung to dying to
 stay young
 Have left us parched and old instead,
 When my courage crumbles,
 When I feel confused and frail,
 When my spirit falters on decaying altars
 And my illusions fail,
 I go on right then, I go on again.
 I go on to say
 I will celebrate another day...
 I go on...

If tomorrow tumbles
 And ev'rything I love is gone,
 I will face regret
 All my days, and yet
 I will still go on... on...

(Two altar boys enter and assist the Celebrant in the washing and drying of his hands.)
 Laude, Lauda, Laude,
 Lauda, Lauda di da di day.

12 XIV. Sanctus

(As he finishes singing, the Celebrant seizes the Sanctus Bell and rings it loudly.)
(The Boys' Choir rush onstage.)

Celebrant *(shouting)*
 Holy! Holy! Holy
 Is the Lord God of Hosts!
 Heaven and earth are full of Thy glory!

Boys' Choir I and II *(antiphonally)*
 Sanctus, Sanctus, Sanctus
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra Glorae tuae.
 Osanna!
 Benedictus qui venit in nomine Domini.
 Osanna in excelsis!

(The boys disperse.)
(The Celebrant joyously receives his guitar from the Solo Choir Boy.)

Celebrant *(to the boy)*
 Mi... Mi... Mi alone is only me.
 But mi with sol
 Me with soul,

Mi sol
 Means a song is beginning,
 Is beginning to grow,
 Take wing, and rise up singing
 From me and my soul.
 Kadosh, Kadosh, Kadosh!

(The Celebrant stands at the centre of the altar circle. The ensemble brings imaginary gift-offerings to him. Each kneels, places a gift, and then stands, until the entire company has surrounded him. He is no longer visible.)

Choir
 Kadosh, Kadosh, Kadosh
 Adonai ts'vaot
 M'lo chol haaretz k'vodo.
 Singing: Holy, Holy, Holy,
 Lord God of Hosts.
 All the heavens and earth
 Are full of His glory.

Three to Six Counter-tenors *(Choir only)*
 Kadosh, Kadosh, Kadosh
 Adonai ts'vaot
 M'lo chol haaretz k'vodo.

Choir
 Baruch ha'ba
 B'shem Adonai!

All Voices Onstage
 Sanctus! Sanctus!

13 XV. Agnus Dei

Soloists of Street Chorus

Agnus Dei, qui tollis peccata mundi,
(a few more join them)
 Miserere nobis!
(and a few more)
 Miserere nobis!

Street Chorus

Agnus Dei, qui tollis peccata mundi,
 Miserere nobis!
 Agnus Dei, qui tollis peccata mundi;
 Dona nobis pacem!
 Pacem! Pacem!

(During the foregoing, the Celebrant has been trying to continue the consecration. He elevates the Monstrance.)

Celebrant *(speaking)*

Hoc est enim Corpus Meum.
(He rises and goes toward the Altar. His way is barred by the Acolytes.)
(grasping the Chalice with his other hand)
 Hic est enim Calix Sanguinis Mei!

(The Celebrant appeals to the ensemble.)

Street Chorus
Dona... nobis... pacem...

Celebrant (*speaking*)
Hostiam puram!

Street Chorus (*Women*)
Dona nobis pacem.

Celebrant (*weakening*)
Hostiam sanctam...

Street Chorus (*Women*)
Dona nobis pacem.

Celebrant (*weaker*)
Hostiam immaculatam...

Street Chorus
Dona nobis pacem.
Pacem! Pacem!

Street Chorus and Choir
Agnus Dei, qui tollis peccata mundi;
Dona nobis pacem!
Dona nobis pacem!
Pacem! Pacem!

(In a desperate effort to regain control, the Celebrant elevates the Monstrance above his head.)

Celebrant (*hoarse whisper*)
Let us pray!

(The ensemble instantly kneels.)

Choir (*timidly*)
Agnus Dei, qui tollis peccata mundi...
(The Celebrant moves to the Altar.)
Miserere nobis.

Celebrant
Non sum dignus, Domine.

(The Celebrant, still holding the Monstrance and Chalice, moves to the upstage side of the Altar.)

Choir
Agnus Dei, qui tollis peccata mundi...
(The stage becomes gradually disorganised. Musicians wander downstage, singers appear where instrumentalists should be, etc.)
Miserere nobis.

(The Celebrant begins to climb the upstage staircase.)

Celebrant
I am not worthy, Lord.

Choir
Agnus Dei, qui tollis peccata mundi!
(The Celebrant climbs the staircase with increasing difficulty, stumbling as if under a great burden.)
Dona nobis pacem!

Celebrant (*elevating the holy vessels*)
Corpus!

Choir
Pacem!

Celebrant
Calix!

Choir
Pacem! Pacem!
Dona nobis pacem!

Celebrant
Panem!

Choir
Dona nobis pacem!
(The Celebrant reaches the summit. His lips move but no sound emerges. He stands motionless, the Monstrance and Chalice elevated, until the end of the sequence.)
Dona nobis, nobis pacem, pacem dona.

(The Choir has for some time [during the ascent of the Celebrant] been leaving the pews, and mixing with the Chorus downstage. The whole stage is in increasing disarray and turmoil.)

Tenor Solo (*harshly*)
We're not down on our knees,
We're not praying,
We're not asking you please,
We're just saying:
(One or two other men join him.)
Give us peace now and peace to hold on to.
And, God, give us some reason to want to!
Dona nobis,
(and still more)
Dona nobis.

Tutti Male Soli
You worked six days and rested on Sunday.
We can tear the whole mess down in one day.
Give us peace now, and we don't mean later,
Don't forget you were once our Creator!
Dona nobis,
(and a few women)
Dona nobis.

Soli
We've got quarrels and qualms and such questions,

Give us answers, not psalms and
 suggestions,
(and more women)
 Give us peace that we don't keep on
 breaking,
 Give us something or we'll just start taking!
 Dona nobis,
(and all remaining voices)
 Dona nobis.

Street Chorus *(Tutti)*

We're fed up with your heavenly silence,
 And we only get action with violence,
 So if we can't have the world we desire,
 Lord, we'll have to set this one on fire!
 Dona nobis,
 Dona nobis.

*(A few Blues-shouters, male and female,
 begin vocal improvisation [in highest register].)*

*Track Ten (adds opening Kyrie [pre-recorded]
 on house speakers)*

Celebrant

Pa... cem!

XVI. Fraction: 'Things Get Broken'

Celebrant

Pacem! Pa... cem!

*(On his last note he hurls the raised
 sacraments to the floor. The Chalice is*

*shattered; the Monstrance is smashed.
 There is a stunned silence; and throughout
 the entire sequence no one moves except
 the Celebrant, who gradually moves down
 the stairs.)*

(Entire company falls to the ground.)

(catatonic)

Look...

Isn't that...

(snaps his fingers)

...odd...

Red wine... isn't red... at all...

It's sort of... brown... brown and blue...

I never noticed that.

What are you staring at?

Haven't you ever seen an accident before?

*(He picks up a smashed fragment and
 smashes it again.)*

Look...

Isn't that...

(snaps his fingers)

...odd...

Glass shines... brighter...

When it's... broken...

I never noticed that.

How easily things get broken.

Glass... and brown wine...

Thick... like blood...

Rich... like honey and blood...

(parlato)

Hey... don't you find that funny?

I mean, it's *supposed* to be blood...

I mean, it is blood...

(cantato)

His...

It was...

How easily things get broken...

What are you staring at?

Haven't you ever seen an accident before?

Come on, come on, admit it,

Confess it was fun.

Wasn't it?

You know it was exciting

To see what I've done.

Come on, you know you loved it,

You're dying for more.

Wasn't it smashing

To see it all come crashing

Right down to the floor?

Right!

You were right, little brothers,

You were right all along.

Little brothers and sisters,

It was I who was wrong.

So earnest, so solemn,

As stiff as a column,

(parodying himself)

'Lauda, Lauda, Laude'.

Little brothers and sisters,

You were right all along!

It's got to be exciting,

It's got to be strong.

Come on!

Come on and join me,

Come join in the fun:

(He defiles the Altar.)

Shatter and splatter,

Pitcher and platter,

What do we care?

We won't be there!

*(He picks up one Altar candle and smashes
 it against the edge of the Altar; then
 smashes the other.)*

What does it matter?

What does it... matter...

Our Father, who art in Heaven,

Haven't you ever seen an accident before?

*(He smashes something else; then he stops
 suddenly.)*

Listen...

Isn't that...

(snaps his fingers)

...odd...

We can... be... so still...

So still and... numb...

How easily things get quiet...

(troncato)

...quiet...

God is very ill...

(troncato)

We must... all be very still...

His voice... has grown so small,

Almost... not there at all...

(He cradles the broken Monstrance.)

Don't you cry...

Lullaby...

Sleep...
 Sleep...
(He pauses.)
 Shh...
 Shh...
 Pray, pray...
 You sons of men...
 Don't let... Him die again...
(He walks.)
 Stay, oh stay...
 DOMINE...
 Stay...
(pauses at Altar)
(He lunges at the Altar with a cry... wreaks violence upon it... rips up the Altar cloths... waving them like streamers.)
(He leaps onto the Altar and dances on it like a madman possessed simultaneously by fury, pain and high glee.)
(He begins to tear the vestments from his body.)
(with muted frenzy)
 Why are you waiting?
 Just go on without me.
 Stop waiting.
 What is there about me
 That you've been respecting
 And what have you all been
 Expecting to see?
 Take a look, there is nothing
(showing his torn vestments to everyone)
 But me under this,
 There is nothing you'll miss!

(He throws them to the crowd.)
 Put it on, and you'll see
 Anyone of you can be
 Anyone of me!
(He leaps off the Altar.)
(hoarse)
 What?
 Are you still waiting?
 Still waiting for me,
 Me alone,
 To sing you into heaven?
 Well, you're on your own.
(bitter)
 Come on, say it,
 What has happened to
 All of your vocal powers?
(stamps his foot)
 Sing it, pray it,
 Where's that mumbo and jumbo
 I've heard for hours?
(stamps his foot)
(He runs to one, then another, of the solo singers...)
 Praying and pouting,
 Braying and shouting litanies,
(...to the Gospel Preacher...)
 Chanting epistles,
 Bouncing your missals
 On your knees...
(...to the singer of the 'Non Credo'...)
 Go on whining,
 Pining, moaning, intoning,
 Groaning obscenities!

(...to the Acolytes...)
 Why have you stopped praying?
(...to the Choir...)
 Stopped your Kyrieing?
(...to everyone, in full despair...)
 Where is your crying and complaining?
 Where is your lying and profaning?
(...advancing straight front, to the audience.)
 Where is your agony?
 Where is your malady?
 Where is your parody
(He kneels in front of the consecrated square and becomes again catatonic, ignoring everyone and singing only for and to himself to the end of the sequence.)
 Of God... said...
 Let there be and there was...
 God said: Let there
(without nuances)
 Beatam Mariam semper Virginem,
 Beatam miss the Gloria,
 I don't sing
 Gratias agimus tibi
(suddenly quite gay, clapping his hands on the off-beats, like an idiot)
 Propter magnam
 Gloriam tuamen...
 Amen.
 Amen.
(anxious)
 I'm in a hurry
 And come again.

When?
 You said you'd come...
(swinging mindlessly)
 Come love, come lust...
 It's so easy if you just don't care,
 Lord, don't you care...
(barely singing; the voice is exhausted)
 ...if it all ends today...
(suddenly strong)
 ...profundis clamavi,
 Clamavi ad te, Domine, ad Dominum, ad
 Dom...
(weak again)
 Adonai...
(in torment)
 ...don't know,
 I don't nobis...
 Miserere nobis...
(back to this catatonic trance. He seems to be seeking his guitar.)
 Mise... mi...
 Mi alone is only me...
 But mi with so...
(He cannot say it.)
 Me with s...
(Utterly fatigued, he sinks to the floor.)
 ...mi...
 Oh, I suddenly feel ev'ry step I've ever
 taken,
 And my legs are lead.
 And I suddenly see ev'ry hand I've ever
 shaken,
 And my arms are dead.

I feel ev'ry psalm that I've ever sung
 Turn to wormwood, wormwood on my
 tongue.
 And I wonder,
 Oh, I wonder,
 Was I ever really young?
 It's odd how all my body trembles,
 Like all this mass
 Of glass on the floor.
 How fine it would be to rest my head,
 And lay me down,
 Down in the wine,
 Which never was really red...
 ...But sort of...
(snaps his fingers)
 ...brown...
(He slowly stands and descends the pit
steps. He pauses at the bottom.)
 And let not... another word...
 Be spoken...
 Oh...
 How easily things get broken.

(He disappears into the pit.)

XVII. Pax: Communion ('Secret Songs')

Solo Boy Soprano
 Sing God a secret song:
 Lauda, Laude...
 Lauda, Lauda, Laude.
 Lauda, Lauda, Laudate.

Lauda, Deum,
 Laudate Eum.

*(The Boy crosses the stage slowly...
 ...and stops beside a Man (Bass) of the
 Street Chorus.)*

Bass Solo (*misterioso*)
 Lauda, Laude,
 Lauda, Laude,
 Laude Deum,
 Laude Eum.

(The Boy and the Man embrace.)

Boy Solo and Bass Solo
 Lauda, Lauda, Laudate...

Soprano Solo (*elsewhere on stage*)
 Lauda, Laude,
 Lauda, Lauda,
 Laudate Deum,
 Lauda, Lauda,
 Laudate Eum.

Tenor Solo (*at some distance from the
 Soprano*)
 Lauda, Laude,
 Lauda, Lauda,
 Laudate Deum,
 Lauda, Lauda,
 Laudate Eum.

*(Two chains of embraces begin to form,
 one originating with the Boy, the other with
 the Man.)*

Soprano Solo Two and Tenor Solo Two
 Lauda, Lauda,
 Lauda, Laude...

*(Two more chains of embraces are formed,
 originating from Soprano and Tenor.)*

Street Chorus (*gradually joining in*)
 Lauda, Lauda,
 Lauda, Laude...

*(Choir members and stage instrumentalists
 gradually join in.)*

Tutti Voices (*whispering*)
 Pax tecum.

*(All turn toward the Celebrant who has
 unobtrusively reappeared, at extreme stage
 left, dressed simply as at the beginning.)*

Solo Boy Soprano (*extreme stage right*)
 Lauda, Lauda,
 Lauda, Laude...

Celebrant
 Lauda, Lauda,
 Lauda, Laude...

*(The Boys' Choir descends the steps on
 either side and into the house. The Boys fill
 the aisles, bringing the touch of peace to
 the audience.)*

Entire Company
 Almighty Father, incline thine ear:
 Bless us and all those who have gathered
 here.
 Thine angel send us,
 Who shall defend us all;
 And fill with grace
 All who dwell in this place.
 Amen.

Voice (*pre-recorded*)
 The Mass is ended; go in peace.

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MASS

A Theatre Piece for Singers, Players and Dancers

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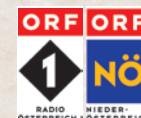
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